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OFFICE OF STRATEGIC SERVICES
ART LOOTING INVESTIGATION UNIT
APO 413
U.S. ARMY

DETAILED INTERROGATION REPORT NO. 9

15 September 1945

SUBJECT: WALTER ANDREAS HOFER

THEODORE ROUSSEAU, JR.
Lieutenant, USNR

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REFERENCES

- A. Consolidated Interrogation Report No. 1, "Activity of the Einsatzstab Rosenberg in France"
- B. Consolidated Interrogation Report No. 2, "The GOERING Collection"
- C. Report, "The Miedl Case", 1 May 1945.
- D. Detailed Interrogation Report No. 11, "Walter Bornheim"

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I. INTRODUCTION

Walter Andreas HOFER was interrogated at the OSS Special Interrogation Center in Alt Aussee, Austria from 1 June to 15 September 1945. His activities as director of the GOERING Collection have been described in Consolidated Interrogation Report Number 2, THE GOERING COLLECTION. This report is intended to give an account of his activity as an independent dealer and to determine the extent of his responsibility for the collection by further emphasizing those aspects of its formation in which his role was most important.

II. PERSONAL

HOFER was born in Berlin on the 10th of February 1893. He attended elementary schools (Gymnasium) and a business school for leather buying in Berlin. During World War I he fought as a private in the infantry from 1914 to 1918. He began his career immediately after the war in Munich and The Hague as an assistant in the firm of his brother-in-law, Kurt Walter BACHSTITZ, the art dealer, with whom he worked until 1928. They broke off relations after a quarrel in 1928 and HOFER moved to Berlin where he studied art for two years. From 1930 to 1934 he was employed as an assistant by the collector-dealer J. F. REBER of Lausanne, Switzerland for whom he acted as a secretary and companion accompanying him on trips to England, France, Holland and Italy. In 1935 he became an independent dealer in Berlin.

HOFER spent the first five years of World War II working for the GOERING Collection. In January 1944 he was drafted as a private in the guard regiment of the Hermann Goering Division, Berlin and called to active duty in October 1944. He was promoted to Sergeant in November 1944. He was discharged on 4 May 1945. During his entire military service he was assigned to Carinhall.

HOFER says that he was never a member of the Nazi Party. He says that this is due to the fact that it was not necessary for those who worked for GOERING. He admits that he would have joined if he had been asked to and that he enquired on several occasions from GRITZBACH to find out if it would be a desirable thing for him to do.

III. THE DIRECTOR OF THE REICHSMARSCHALL'S COLLECTIONS

A. Relationship to GOERING

The initial impulse in the creation of the GOERING Collection, and the means by which it was created, unquestionably came from the Reichsmarschall himself. However, the man who is at least as responsible as his chief for the methods employed and for the choice of the majority of the objects, is HOFER.

HOFER was both the chief adviser and the most active agent. He devoted all his time and energy to the collection. However, his role was by no means limited to obeying orders. Whatever the situation, he was always present at his master's elbow, with a plan, fair or foul, to obtain the object which they desired. In most cases their views coincided, and as GOERING had many other problems to keep him occupied, HOFER was able to carry out his own suggestions. He knew well how to ingratiate himself by catering to GOERING's bad taste for florid nudes and elaborate altarpieces by appealing to his avarice, and by flattering his monstrous vanity. What the Reichsmarschall said in public was always right. Later, when they were alone, HOFER was confident that he could always make him change his mind.

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Now that Germany has been defeated and GOERING, from a Reichsmarschall, has become a criminal, HOFER may well insist that his relationship to his former chief was always that of an independent dealer who gives first refusal on all his wares to his most important client. In the glorious days of Nazism, it was quite a different story. Then, with most of Europe cowering in terror of the Luftwaffe, HOFER proudly flaunted his title of "Direktor der Kunstsammlungen des Reichsmarschalls". It was engraved on his visiting cards and his stationery, and it was thus that he insisted on being known wherever he went. He was extremely jealous of his position. He suspected that others were constantly plotting to displace him, and his attitude to all who approached the Reichsmarschall was hostile. The other witnesses are unanimous in confirming this. There is little doubt that he not only was, but wanted more than anything else to be GOERING's alter ego as far as the Collection was concerned.

B. Confiscations

Throughout his interrogation HOFER has tried to give the impression that his part in the building up of the Collection was limited to advising GOERING with regard to "legal" purchases. However, the evidence, and in many cases his own admissions, have proved that he played a leading part in almost every aspect of its formation. He began by stating that he was never consulted in the choice of works of art from confiscated collections. This he said was done entirely by GOERING, with the staff of the ERR. However, he later admitted that, as early as 1940, he chose objects from such collections with the help of Staatsrat TURNER of the Paris Militaerverwaltung and his collaborationist agents (see Reference B, page 24), and that later, in 1941, he carried on the same activity under the guidance of the Devisenschutzkommando. (See Reference B, page 26 and Attachment 1.) Though repeatedly questioned on the subject, he at first denied having any but the most superficial knowledge of GOERING's transactions with the ERR. In contradiction to this, LOHSE, BORCHERS and KRESS all say that he almost always preceded the Reichsmarschall's visits to the Jeu de Paume, and, generally speaking, played an active part in all the proceedings. The documents, among them HOFER's own letters, confirm their statement (see Reference B, Attachments 1 and 55). In a letter of 2 September 1941, he urgently advised GOERING to have the confiscated collections of the "Jews Paul Rosenberg and Braque" transferred from Bordeaux to Paris and the collection of the "Jews Andre and Jean Seligmann" from the Credit Lyonnais bank, to the Jeu de Paume. He added that he had made the necessary arrangements with Herr von BEHR.

He also claimed almost complete ignorance of the GOERING exchanges with the ERR (for full details see Reference A, page 25); but the documents show that on 23 November 1942 he himself signed the exchange "contract" which gave a painting by Utrillo confiscated from the Bernheim Collection to the "Jew LOEBL" in exchange for the entire art library of the KLEINBERGER Gallery. When confronted with this evidence, HOFER declared that he could not remember having done it, that he must have put his signature to a blank piece of paper !

There is undeniable proof that he alone went to the Jeu de Paume and chose the confiscated paintings from the Paul ROSENBERG Collection for the exchange with WENDLAND (see Reference B, Attachments 1 and 55). The confiscated Impressionist paintings for the exchange with FISCHER of Luzern were officially given out to HOFER by the ERR staff at the Neuschwanstein repository. (See Reference B, Attachment 51.) Indeed, he seems to have conducted all the negotiations for this transaction single-handed, as he later did for the exchange with VENTURA (see Reference B, Attachments 53 and 57 to 62).

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That he was not only fully informed about the activities of the ERR, but also repeatedly both advised GOERING and sometimes acted on his own initiative to obtain confiscated objects for the Collection, is proven by his own letters to his chief. On 26 September 1941 (see Reference B, Attachment 1), he boasted about his recent selection of 19th Century French pictures from the Jeu de Paume and related how he had had the Joseph ROTTIER Collection frozen by the Devisenschutzkommando until he could ascertain whether or not the owner was a Jew. He also laughingly told how he had offered the painter BRAQUE a speedy release of his mistakenly confiscated collection if he would be willing to sell his Cranach, a picture which HOFER knew he never intended to part with. In the same letter he strongly advised GOERING to take certain specific pictures from the ROTHSCHILD Collections, and drew his attention in particular to their "voluminous collection of modern family-jewelry". On 22 January 1942 he reminded GOERING that Frau von PANNWITZ' collection should be placed in "safe-keeping" in the event of a rupture with Argentina. He added that the collection was then located in the care of the Director of the Rijksmuseum in Amsterdam, to whom it had been entrusted by the owner -- in other words, the transfer to "safekeeping" by GOERING was more likely to be confiscation.

C. Purchases

With regard to purchases, HOFER certainly played the leading role. He visited almost all the dealers and collectors in preparation for GOERING's coming, and the Reichsmarschall hardly ever saw a picture which had not been previously passed by him. He was present at and participated in all the negotiations. In the great majority of cases he conducted them. He signed the contract for the GOUDSTIKKER purchase (see Reference B, Attachment 17), and he alone dealt with RENDERS, van GELDER, KOENIGS, PROEHL, CONTINI, and WENDLAND, not to mention numerous dealers. (For full details see Reference B, Chapter VI, pages 32 to 118.)

HOFER has always claimed that he was concerned with the purchases only as an art expert. He says that he knew very little about the question of payments because it was handled by GRITZBACH, Fraulein LIMBERGER, GERCH, and other members of the Stabsamt. Here again the documentary evidence and his own later admissions show his statement to be untrue. He was well aware of the financial aspects of every deal in which he took a part. In bargaining he was second to none, not even to his chief. GOERING, in his letter of 21 November 1940 to FISCHBOEK, refers to him as his expert and appraiser. In many cases he alone handled all the questions of payment. As we have seen he signed the GOUDSTIKKER contract, although he claims that it was GRITZBACH who took care of the business aspects of the purchase (see Reference B, Attachment 17). His letter to GOERING of 14 July 1943 proves that he knew about the conditions of payment for the RENDERS Collection (see Reference B, Attachment 44). He himself admits having set the fantastically inflated prices for the VENTURA exchange (see Reference B, page 137). The receipts were written in his name when payment was made for the acquisitions from Frau von PANNWITZ, TIETJE, ten CATE, and van GELDER (see Reference B, Attachments 20a, 20b, 21, 38, 39). He personally smuggled the payment in Swiss francs to BOITEL through DILLENBERG's office (see Reference B, Attachments 12 and 13).

HOFER's own letters to GOERING are full of references to financial matters and to his success in bringing down prices. He insisted on a low appraisal for the confiscated Paul Rosenberg pictures (see Reference B, Attachment 55), although he was well aware of their value on the German market (see Reference B, Attachment 1). In a letter of 2 November 1940, he said that he changed the Price of the Rubens Portrait of Bishop Triest from SWF 150,000 to SWF 110,000. On 4 June 1941, he wrote that he had brought CONTINI's bill down from Lire 7,500,000 to 6,000,000, and BELLINI's from Lire 475,000 to 400,000. On 22 September 1941 he gave GOERING a

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detailed analysis of the values of pictures shortly to be auctioned by LANGE. Indeed, there is hardly a letter in which he did not make some mention of price or payments. Fraulein LIMBERGER and LOHSE both recall that when HOFER, ANGERER, and GRITZBACH met, they would often joke about their success in forcing prices down. Both of these witnesses agree that HOFER inspired and encouraged GOERING in his natural tendency to be mean and avaricious.

D. Sales

When GOERING sold objects from the collection, HOFER also took care of the payments. MIEDL bought the confiscated pictures which he tried to conceal in Switzerland from HOFER (see Reference B, page 149 and Attachment 66). On 25 July 1942 HOFER wrote to GOERING; "Prof. HOFFMANN bought from me the Sunday Hunter by Spitzweg for RM. 22,000." Finally, when GRITZBACH sold a group of paintings to GOERING's friends, the transaction took place in HOFER's shop in the Augsburgerstrasse (see Reference B, page 153).

IV. THE DEALER

A. The HOFER Dealing Establishment

HOFER always preferred to work alone. The personnel of his art dealing business was composed of only himself and his wife. He never even employed a secretary, but typed his correspondence himself. He was most fortunate in that the other aspects of a dealing establishment, such as transportation, storage, etc., were taken care of by the GOERING organization. All those who knew him agree that he was a tireless worker who devoted every minute of the day to his business. He appears to have trusted no one, a sentiment which was heartily reciprocated by most of those who came into contact with him.

B. Clients

As has already been stated, he was an integral part of the GOERING organization, which occupied all his time. As a result of this, his clients, with one or two rare exceptions, were all from GOERING's entourage. The great bulk of his business was the sale of the GOERING Christmas and birthday presents. The unusual circumstances surrounding these have been described in Reference B, page 32. There seems to have been no fixed method of payment for these presents. Sometimes checks were made out directly to the Kunstfond; but more frequently they were made out to HOFER, who deposited the money into his account in the Dresdener Bank and then paid the Kunstfond with his own check. The opportunities for profits were considerable, and HOFER took full advantage of them. He complains that war taxes took away 90 per cent of everything he made, and that he just managed on what was left over. The latter statement is difficult to believe. His profits were clear, since his living was almost entirely taken care of by the GOERING organization.

Attachment 1 to this report contains a list of HOFER's clients, taken from his own account books, including the objects sold to each client with their price and indicating whether they were intended as a private purchase or for a present to GOERING.

C. Dealer Contacts

Note: A list of HOFER's purchases as an independent dealer is contained in Attachment 2 to this report.

In Germany HOFER had no close connections with any dealer. Before he began his work for GOERING he had been comparatively unknown, and

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as soon as he rose to prominence the fear of being displaced prevented him from forming any close associations in the art world. He says that HABERSTOCK, shortly after POSSE's death, suggested forming a partnership, an offer which he naturally refused.

In foreign countries, HOFER had a small group of business friends with whom he worked very closely. His prolonged absences made it impossible for him to keep a constant watch over the local markets, and so it was important for him to have at least one resident contact. With the exception of poor Dutch and fragmentary English, HOFER speaks no foreign language, which made it necessary for him to find a guide and interpreter whom he knew and could trust, if only to a limited extent. He also found local people useful in obtaining foreign currency and other business facilities which he needed. HOFER had a small private account book in which he noted his financial dealings with such people. Unfortunately, the entries are limited to the year 1944. There follows a list of the most important of these contacts, with a brief description of their relationship to HOFER. It is interesting to note that with the exception of HOOGENDIJK, all have a shady reputation in the art world.

Hans WENDLAND

(For further details see Reference B, page 56.)

WENDLAND had a strong influence on HOFER, who has an unlimited admiration for his connoisseurship and his general knowledge of business. He was HOFER's chief contact and agent in Switzerland, where he worked in unofficial partnership with FISCHER (see Reference B, page 111); and in France where he headed a dealing syndicate of which HOFER was at the same time a member and probably the most important source of income. (See Reference B, page 34.)

HOFER had a close business connection with WENDLAND. This is proven by his own admissions and by entries in his private account book, although the full extent of it has not yet come to light. Both FISCHER and BOITEL also worked closely with them.

Entries in the account book on 18 and 22 March 1944 show that WENDLAND owed HOFER 1,000,000 French francs for various advances, which the latter had made to BOITEL, among them the sum of 10,000 Swiss francs sent "by courier through DILLENBERG." On 28 June 1944, WENDLAND is also noted as owing 700,000 French francs for a payment of 35,000 reichsmarks made by HOFER to Frau Margarete WENDLAND in Berlin. The purpose of these transactions was to provide HOFER with francs in Paris in exchange for the various facilities which he could offer through his position with GOERING. Another entry on 28 March 1944 states that HOFER owed WENDLAND 1,800,000 French francs (90,000 reichsmarks), the proceeds of the sale of six paintings by Hubert Robert. These are the paintings sold to MIEDL and originally bought by HOFER from DEQUOY. (See Reference C.) HOFER acted as WENDLAND's agent in this case.

WENDLAND was instrumental in helping HOFER to obtain Swiss francs from GOERING without the latter's knowledge. When WENDLAND had a painting for sale which he had obtained in Paris, HOFER, with his agreement, would inform GOERING that the painting had come from Fraulein SCHULTESS in Switzerland and must therefore be paid for in Swiss francs. Thus HOFER received the Swiss francs and settled his debt with WENDLAND in French francs. To what extent Fraulein SCHULTESS was a party to this trick is not known. The following pictures were sold in this manner:

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1. Lucas van Leyden	<u>The Betrothal</u>
2. Lucas Cranach the Elder	<u>Adoration of the Magi</u>
3. Follower of Roger van der Weyden	<u>The Madonna painted by St. Luke</u>
4. School of Rubens	<u>Portrait of Suzanne Fourment</u>

All of these paintings were bought by WENDLAND in Paris. Nos. 3 and 4, HOFER remembers as having come from d'ATRI.

This confession, that he had combined with WENDLAND to deceive his master, came belatedly from HOFER during the last days of his interrogation. He admitted at that time that his original statement that the School of Rubens had been paid for with French francs was untrue.

In gratitude for the large profits which he derived from his sales to GOERING, WENDLAND paid HOFER commissions. However, here again this was done indirectly and the money came out of GOERING's pocket. WENDLAND and HOFER agreed on a given increase in the prices which were submitted to GOERING, and after payment was completed, the difference was paid back by WENDLAND to HOFER. The commissions also took the form of pictures, among which were the following:

1. Jacob Ruysdael	<u>Pair of Landscapes</u> (later sold by HOFER to STEEGMAN)
2. Salomon Ruysdael	<u>Landscape</u> (stored with HOFER's possessions in Neuhaus)
3. Jan van Goyen	<u>Landscape</u> (sold to ABELS)

Theodore FISCHER - Lucerne - (For further details see Reference B, page 111.)

Most of FISCHER's business with HOFER is connected in some way with WENDLAND. This is most apparent in the exchanges when WENDLAND acted as FISCHER's agent in the choice of Impressionists offered by GOERING. (See Reference B, page 132.) In Switzerland they also worked together. WENDLAND, of course, remained in the background, because under Swiss law he was not allowed to engage in business.

HOFER says that FISCHER paid him commissions. Sometimes this was done by marking up the price of pictures sold to GOERING, exactly as in the case of WENDLAND. HOFER received money on the sale of the following pictures in this manner:

1. Montagna	<u>Madonna and Child</u>
2. Lucas Cranach the Elder	<u>The Last Supper</u>
3. Master of the Female Half-lengths	<u>St. Magdalen</u>

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FISCHER gave HOFER 55,000 Swiss francs to settle a debt which HOFER owed Frau SCHMIDLIN for the purchase of a Portrait of a Boy by Leibl. HOFER says that this began as a loan, but ended up as a gift. Finally he also presented HOFER with the following paintings:

1. Buerkel	<u>Two Italian Landscapes</u>	Sold to H. HOFFMANN
2. H. Zuegel	<u>Landscape with Sheep</u>	" " "
3. Menzel	<u>Peasants Going to Mass</u>	" " "
4. Salomon Ruysdael	<u>Landscape</u> (Stored with HOFER's property at Neuhaus)	

Achilles BOITEL - Paris. (For further details see Reference B, page 36.)

The French collaborationist member of WENDLAND's dealing syndicate in Paris. He acted as WENDLAND's agent after the Swiss authorities made it impossible for him to leave that country. In this capacity BOITEL negotiated with the Comtesse de la BOSHUE for the sale of her tapestry (see Reference B, page 60), and indicated to HOFER pictures held on commission for WENDLAND by Paris dealers such as HELFER.

Although HOFER maintains that he had only a casual business contact with BOITEL, the evidence shows that they frequently had financial dealings. HOFER acted as his agent in selling pictures to GOERING (see Reference B, page 37), and sent him Swiss francs clandestinely through DILLENBERG's office (see Reference B, Attachments 12 and 13). With WENDLAND, BOITEL was HOFER's chief source of French francs. In 1943 he advanced HOFER 2,800,000 French francs to buy the study for a Portrait of a Man Wearing a Broad-Brimmed Hat by Rembrandt from LOEBL, and 750,000 French francs for the Flower Picture by Fantin Latour from FABIANI. HOFER's private account book shows that BOITEL owed him 1,000,000 French francs for debts incurred between November 1943 and March 1944. The entries under WENDLAND already referred to show that HOFER also sent him Swiss francs privately through the courier and DILLENBERG's office. It is worthy of note that Swiss currency constantly turns up in connection with BOITEL. It is possible that he was also in touch with FISCHER, since it was in the latter's possession that HOFER "discovered" the pendant to the Cranach Portrait of a Lady which BOITEL had sold to GOERING. (See Reference B, page 37 and 129.) BOITEL was killed by the Resistance, but his secretary, Roland MAYEUX, should be able to clarify many unanswered questions in his case.

Walter PAECH - Amsterdam. (For further details see Reference B, page 84.)

He was a business partner of HOFER on a small scale, and acted as his personal agent in Holland and Belgium. He watched the art markets in both countries and acted as HOFER's guide. They owned pictures in partnership with Dr. HEULENS of Brussels. (See Reference B, page 91.)

HOOGENDIJK - Amsterdam. (For further details see Reference B, page 30.)

HOFER says that he received commissions from HOOGENDIJK in return for the very considerable profits he must have made from his sales to GOERING. Again this was done indirectly, as in the case of WENDLAND and FISCHER, by marking up the prices to the Reichsmarschall and

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paying the difference to HOFER. The latter's account book shows that on 8 August 1943 he owed HOOGENDIJK 9,000 florins.

Hubert MENTEN - Berlin, presently reported in Switzerland. (For further details see Reference B, page 124.)

Their correspondence shows that HOFER and MENTEN had been in close contact since January 1941, when they negotiated the sale of the paintings by Sano di Pietro and Isenbrandt. HOFER also did personal errands for him in Paris. In 1944 they discussed the sale of two more paintings, a Landscape by Jan van Goyen and a Madonna and Child by Ambrosius Benson. HOFER says that these were never bought by GOERING because they were located in Switzerland and HOFER's entrance visa to that country having been refused, he was no longer able to go and get them.

At the beginning of HOFER's interrogation, he spontaneously inquired about MENTEN's whereabouts. After this he never mentioned him again, and proved somewhat reticent when questioned. It is possible that MENTEN, whose letters reveal him as an ardent pro-Nazi, may be holding funds for HOFER and other Germans in Switzerland.

V. PERSONAL POSSESSIONS

HOFER's account is located in the Dresdener Bank, Berlin. He emphatically states that he has no assets outside of Germany. However a further investigation into this matter is recommended, particularly in Switzerland where the interrogation of WENDLAND, FISCHER and MENTEN may reveal a different story. HOFER may also have assets in The Hague. At the time of BACHSTITZ' flight from Holland it was HOFER who financed his sister's divorce on the ground of her marriage to a "non-Aryan". This he said was done to save the BACHSTITZ business for his sister because it otherwise would have been confiscated as Jewish property. In view of his previous hatred of his brother-in-law the fact that he now is very solicitous about his welfare is suspicious and may indicate that he now owns a share of the business.

HOFER's belongings are distributed in the following places. (A detailed list of the contents of each repository is to be found in Attachment 3.)

1. Neuhaus, a small house within the precincts of Weldenstein Castle given to HOFER by GOERING.
2. Neuhaus, in the house of Herr MAERZ.
3. Ringenwalde Castle.
4. Gollin.
5. Carinhall, the Bereitsschafthaus.
6. Tegernsee, BORNHEIM's repository in the Dresdener Bank.

HOFER's relationship with WENDLAND and FISCHER and the repeated mention of Swiss currency which appears in connection with all his shadiest dealings, indicate that he may have funds and perhaps works of art concealed in Switzerland. Further investigation in that country and a confrontation of HOFER with both ANGERER and GRITZBACH are recommended in this connection.

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VI. SUMMARY

HOFER's own testimony, the statements of other witnesses, and documentary evidence have all concurred in showing that he was always GOERING's chief accomplice, and that he was the instigator of some of the most reprehensible methods used in the formation of the GOERING Collection. The examination of his activity as an independent dealer has revealed him to be consistently dishonest and underhanded, and to have deceived even his own master.

The opinion of HOFER's character gained from the evidence has been thoroughly confirmed by his behavior under interrogation. He repeatedly lied and changed his story. When cornered, he always tried to get out of difficulties by putting the blame on others. An example of this occurred with LOHSE, whom he accused of lying about his (HOFER's) activity in the Jeu de Paume. However, when the two were confronted, he again changed his story and admitted that LOHSE was right.

He turned on GOERING from the very start, and was always vociferous in expressing his indignation over any form of looting. Finally he even went so far as to say that he had always intended to leave GOERING immediately after the war because he had been treated so badly by him and because he disapproved of his methods! In short, his insincerity and dishonesty have been so consistently shameless that in a man of different character they would have been insulting to the intelligence of his interrogators. However, in his case they simply prove once more than HOFER was a small-time crook and hanger-on of another somewhat but not much bigger gangster, the Reichsmarschall.

VII. RECOMMENDATIONS FOR ACTION

As regards looting, HOFER is in every way as guilty as GOERING. It is the recommendation of this unit that he be held as a material witness in GOERING's trial and that he be indicted himself as a war criminal.

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List of W. A. HOFER's Clients

A. Purchasers of Presents for GOERING

<u>Ahlf</u> , Robert Generaldirektor Wesermuende-G.	Painting by Jan Weenix, Still Life with Game in Landscape	1940	4,800 RM
	Florence, 16th c. Large Church Candelabra	1943	8,500 RM
<u>Amann</u> , Reichsleiter Berlin	South German, ca. 1450 St. George (wood)	1943	44,000 RM
<u>Berlin</u> Stadt Oberbuergermeister Steeg, Berlin C.2.	Painting by Adriaen van Ostade Blind Man with a Dog	1945	35,000 RM
<u>Boeder</u> , Dr. Rhenania-Ossag Hamburg	Painting by Benedetto Montagna Madonna with Child in Landscape (From the Collection of Geh.Rat Dr. von Dirksen, Berlin) Exhibi- tion: Kaiser Friedrich Museums Verein, Berlin 1914, Cat.No. 105.	1942	38,000 RM
	School of Rubens Susanna Fourment	1943	45,000 RM
<u>Brenninkmeyer</u> , C. Koenigstr. 33 Berlin C.2.	Corn. Engelbrechtsen St. Georg, Triptych	1940	18,000 RM
	Painting by Lucas Cranach d. Ae. The Last Supper Signed and dated 1539		18,000 RM
<u>Brochhaus</u> , Hans Direktor Am Rupenhorn 6 Berlin-Charlotten- burg.	2 Sculptures by Alonso Cano Musician Angels	1941	8,500 RM
<u>Flick</u> , Friedrich Dr. Bellevuestr. 12a Berlin W.9.	Painting by Sal. van Ruysdael River Scene	1944	80,000 RM
	Painting by David Teniers Peasant Fair	1945	85,000 RM
<u>Henschel</u> , Oskar Henschel Flugzeug Werke Berlin W. 62	Narc Diaz Bathing Women Signed and dated 1862	1941	9,500 RM
<u>Herrmann</u> , Dr. Kurt Rittergut Speck, POST Kratzesburg 57 Neustrelitz	French ca. 1480 St. Catherine (stone)	1945	
<u>Koerner</u> , Paul Staatssekretær Preuss Staatsminis- terium, Berlin W.8.	South German about 1530 (Danube School) The Good Samaritan	1941	3,000 RM
<u>Koerner</u> , Paul Staatssekretær Preuss. Staatsrat Berlin 2.8.	Lucas Cranach the Elder Christ and the Woman of Samaria	1941	3,800 RM

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<u>Krauch</u> , Prof. dr. C. Saarlandstr. 128 Berlin W.9.	Sano di Pietro di Domenico Madonna and Child with Angels	1942	72,000 RM
<u>Lahs</u> , Rudolf Praesident d. Wirtschaftsgruppe Luftfahrt-Industrie Berlin W.35	Roger van der Weyden Madonna and Child	1941	58,000 RM
<u>Ley</u> , Dr. Robert Reichsorganisationsleiter, Berlin W.35	Lucas Cranach the Elder Lucrozia	1938	15,000 RM
<u>Meyer</u> , Dr. Wirtschaftsministerium	Engelbrechtson Descent from the Cross		
<u>Planck</u> Staatssekretär a. D.i.Fa. Otto Wolff Koeln a.Rh	Jacopo dei Barbari The Bridegroom	1941	29,000 RM
	Adam Willaerts River Scene	1943	60,000 RM
	Tapestry, French ca. 1520 Scene with Horsemen	1944	45,000 RM
<u>Pleiger</u> , Paul Generaldirektor Hermann Goering Werke, Berlin W.8.	Hendrik de Clerck Venus and Adonis	1940	4,000 RM
	Painting, School of Jan Brueghel the Elder, 1614 Judgment of Paris	1941	2,800 RM
<u>Reichsverbank</u> der öffentlichen rechtlichen Versicherungen E.V. Saarlandstr. 62 Berlin S.W.11	Dutch Master ca. 1520 Eve	1940	8,600 RM
<u>Roehnert</u> , Helmuth Generaldirektor Friedrichstr. 56-57 Berlin W.8.	Jean Marc Nattier the Younger Portrait of the Duchess of Orleans	1941	8,750 RM
<u>Schwede-Coburg</u> Gauleiter Stettin	Jan Corn. Vermeyen The Holy Family	1941	7,000 RM
	Isaac van Ostade Peasants before an Inn	1942	22,000 RM
	Jean Francois de Troy Portrait of a Lady	1941	6,800 RM
<u>Stahl</u> , Rudolf Generaldirektor Dr. Dusseldorferstr. 38 Berlin W.15.	Judith Leyster The Mandolin Player	1944	12,000 RM
<u>Terboven</u> , Josef Gauleiter, Reichskommissar Matthaeikirchpl. 10 Berlin W.35	Antwerp about 1480 Death of St. Mary (Relief, marble)	1945	65,000 RM
	School of Fontainebleau, about 1590 Portrait of Gabrielle d'Estrees and her sister, the Duchess of Villars	1942	60,000 RM

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<u>Walter, Paul</u> Reichskohlenkommissar Meineckestr.18 Berlin W.15	Lucas Cranach the Younger Portrait of a Princess	1941	12,800 RM
<u>Winkler, Dr. Max</u> Brueckennallee 3 Berlin N.W.87	Master of the Sterzing Altar German, about 1460 Female Saint	1939	7,000 RM
	Lorenzi di Credi The Holy Family	1941	15,000 RM

B. Private Purchases

Note: The numbers in parentheses refer to Attachment 2.

<u>Sepp ANGERER</u>	School of David Teniers Peasants in an Inn (23)		
<u>W. BORNHEIM, Munich</u>	German 17th Century Two Angel Heads (wood) (65)		
<u>Brochhaus, Hans</u> Direktor Am Rupenhorn 6 Berlin-Charlottenburg	Pieter Wouwerman Hunting Party (67)	1940	2,200 RM
<u>Flick, Friedrich, Dr.</u> French about 1480 Mitteldeutsche Stahlwerke A.G. Bellevuestr. 12 a Berlin W.9.	St. Mary Praying (wood) (62)	1941	28,000 RM
	Lucas Cranach The Elder Madonna and Child with St. John	1939	24,000 RM
<u>Goernnert, Dr. Fritz</u> Ministerialdirigent Berlin W.8.	School of Antonello da Messina Annunciation (54)	1944	6,800 RM
<u>Prof. H. HOFFMANN</u> Munich	Naiview Woman with a Parrot (43)	1942	
<u>JUNKERSWERKE</u>	Courbet Winter Landscape with a Fox (2) (Present to General MILCH)		
<u>Koch, Erich</u> Gauleiter Koenigsberg	Hubert Robert Pantheon in Rome, The Tomb of Septimus Severus	1940	36,000 RM
<u>Ley, Dr. Robert</u> Reichsleiter Tiergartenstr.28-29 Berlin W.35	Franz von Defregger The Conversation, 1898	1939	32,000 RM
<u>Aloys MIEDL</u> Amsterdam	Gerritt Cuyp Horseman on a Beach (17)	1941	
	van Goyen Two Small Landscapes (round) (21)	1942	
	Thomas Wyck The Savant (6)	1941	

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Aloys MIEDL (continued)	A. Cross River Landscape (7)	
	Pieter Nolpe River Landscape (8)	
	Simon de Vliegor Seascape (44)	
Forstmeister SCHADE Carinhall	French 18th Century Small Flowerpiece (14)	
Dr. George SCHILLING Cologne	N. Diaz Two Flower Pictures (42)	
	Isaac van Ostade Interior of a Peasant House (39)	
Amtman SCHULTZE Stabsamt	Flemish 17th Century View of a City (15)	
<u>Stahl</u> , Dr. Rudolf Generaldirektor Duesseldorferstr.38 Berlin W.15	Giovane Palma The Judgement of Paris	1940 34,000 RM
<u>Terboven</u> , Josef Gauleiter Essen	Jacob Seisenegger Portrait of Arch-Duchess Anne of Austria, 1537	1940 33,000 RM

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List of Dealers from whom HOFER made Purchases

FRANCE

CAMOIN

1. French 18th Century (Louis XV) Two Pair Candelabra 250,000 Frs.

DEQUOY

2. Courbet Winter Landscape 400,000 "

FABIANI

3. Boudin View of a Beach 300,000 "

4. Fantin Latour Flowers 750,000 "

GOUVERT

5. French 18th Century Bust of a Young Woman (marble) 30,000 "

HOLZAPFEL

6. Thomas Wyck The Savant 1941 100,000 "

7. A. Cross River Landscape 1941 35,000 "

8. Pieter Nolpe River Landscape 1941 35,000 "

9. Darboy One lot of silks and other materials. Burned Berchtesgaden one day before entry of US Troops. 18,000 "

LEEGENHOEK

10. Engelbrechtsen Descent from the Cross 900,000 "

11. Jan Brueghel Flowers 700,000 "

LOEBL

12. Drolling The Drawing Lesson 1943 15,000 "

13. Willem Kools Winter Landscape 1943 125,000 "

14. French 18th Century Small Flowerpiece 2,000 "

15. Flemish 17th Century View of a City 10,000 "

16. Rembrandt Study for the Portrait of a Man with a Broad Brimmed Hat (small sketch) 2,800,000 "

17. Gerrit Cuyp Horseman on a Beach 1941 120,000 "

18. French, Empire style Silver Cup with Platter 28,000 "

19. Metsu (attributed to) The Card Players 360,000 "

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LOEWENICH

20. Keeckock Small Landscape 8,000 Frs.

MANDL

21. Van Goyen A Pair of small Landscapes 420,000 "
(round) 1942 "

22. Zeeman Seascape 1942 130,000 "

23. David Teniers (School) Peasants in an Inn 1942 50,000 "

MESTRALLET

24. J. B. Monnoyer Flowers Piece 35,000 "

SOUFFRICE

25. French ca. 1400 Scene from the Life of 250,000 "
St. Ursula

STORA

26. French ca. 1480 Figure of a Female Saint 8,000 "
(small wood)

27. Italian 16th Century Venus (small bronze) 8,000 "

TROTTI

28. Pillément Two Landscapes 160,000 "

29. Lacroix A Pair of Views of a Harbor 160,000 "

WENDLAND

30. Salomon von Ruysdael View of a River 200,000 "

31. " " " Landscape with Cattle 240,000 "

32. Flemish ca. 1530 Madonna and Child (small) 180,000 "

33. Hubert Robert Series of six Landscapes 800,000 "

34. Leibl Portrait of a Boy 900,000 "
(Payment by FISCHER, see
Page 7, HOFER Report)

35. Master of the Female
Half Lengths St. Magdalen 120,000 "

HOLLAND

BEETS

36. Willem Kalf Still Life 1942 34,500 Fls.

BLOCH

37. Van Oos Landscape with Children 1942 2,800 "
Playing

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do BOER

38. Salomon von Ruysdael View of a River (oval) 1942 9,000 Fls.

DOUWES

39. Isaac van Ostade Interior of a Peasant's House 3,500 "

40. Oudenroggn A Tailor's Workshop 1942 5,500 "

HOOGENDIJK

41. van Goyen View of a River (round) 900,000 "

42. Diaz Two Flower Pictures (Pendants) 5,000 "

43. Naiview Woman with a Parrot 1942 2,200 "

44. Simon de Vlieger Seascape 1942 4,500 "

KATZ

45. Jan Steen Self Portrait (small) 1941 5,000 "

46. Jan van Goyen Landscape 1941 20,000 "

47. Philip Wouwerman View of a Beach 1941 1,800 "

48. Jan van Goyen Two small Landscapes (Pendants) 1941 5,000 "

ITALY

BELLINI

49. Florence 16th Century Table 1942 15,000 lire

50. " " " " Commode 1942 10,000 "

GRASSI

51. Florence 16th Century Commode 1942 10,000 "

52. Italian 16th Century One pair brass Candelabra 8,000 "

53. Italian 17th Century One pair brass candelabra 5,000 "

MORANDOTTI

54. Joos de Momper Forest Landscape 1942 40,000 "

55. School of Antonello da Messina Annunciation

56. Venice 18th Century Sofa 15,000 "

SANGIORGIO

57. Italian 16th Century Small Majolica Stand 1942 8,000 "

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GERMANY

AKLIROS - Berlin

58. B. Spranger	<u>Venus and Bacchus</u>	4,500 RM
59. Albani	<u>Venus and Cupid</u>	5,500 "
60. David Teniers	<u>Landscape with Figures</u> 1941	4,000 "

ALEXANDER - Berlin

61. Flemish 16th Century	<u>Seascape</u>	7,500 "
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BOEHLER - Berlin

62. Daniel Mauch	<u>Scene from the Life of Christ</u> (relief, wood)	1941	3,500 "
63. French ca 1480	<u>Figure of St. Mary Praying</u> (wood)		14,000 "

FRAUNDORFER, Hamburg

64. Diaz	<u>Forest Landscape with Bathing Women</u>	1941	6,000 "
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65. Albert Cuyp	<u>Portrait of a Man</u>	1940	11,000 "
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LUTZ - Berlin

66. German 17th Century	<u>Two Angelheads</u> (wood)		9,000 "
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PAFFRATH - Dusseldorf

67. Lenbach	<u>Portrait of Bismarck</u>	1939	18,000 "
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ROSNER - Berlin

68. Wouwerman, P.	<u>The Hunting Party</u>		
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STRAUSS-NEGBAUR - Berlin

69. Flemish 17th Century	<u>Six Chairs</u>		2,400 "
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List of Works of Art Stored in HOFER's Depositories

Note: The numbers in parentheses refer to Attachment No. 2.

A. Neuhaus (in HOFER's residence)

Boudin	(3)	View of a Beach
Monnoyer	(24)	Flower Piece
Willem Kools	(13)	Winter Landscape
Drolling	(12)	The Drawing Lesson
Zeeman	(22)	Small Seascapes
Koehoek	(20)	Small Landscape
Italian 16 c.		God the Father among Angels
Van Oos	(37)	Small Landscape with Children Playing
French ca. 1400	(25)	Scene from the Life of St. Ursula
Cock van Aelst		2 Wings of an Altarpiece, Saints with a Donor
French ca. 1480	(26)	Small Figure of a Female Saint (wood)
Italian 16 c.	(27)	Small Figure of Venus (bronze)
French Empire Style	(18)	Large Cup (gilded silver)

B. Neuhaus (stored in the house of Herr MAERZ)

Willem Kalf	(36)	Still Life
Jan Breughel	(11)	Flower Piece
Jan van Goyen	(41)	Landscape with a River (round)
J. de Momper	(54)	Forest Landscape
Rembrandt	(16)	Study for the Portrait of a Man with a Broad-Brimmed Hat
Jan Steen	(45)	Small Self-Portrait
Salomon van Ruysdael	(30)	View of a River
"	(31)	Landscape with Cattle
South German ca. 1520	(58)	St. Andrew
	(59)	
W. Leibl	(34)	Portrait of a Boy
S. van Ruysdael	(38)	View of a River (oval)
Flemish ca. 1530	(32)	Small Madonna and Child
Fantin Latour	(4)	Flower Piece
Flemish ca. 1480		Madonna and Child (wood)
Guardi		Drawing, <u>The Piazza San Marco, Venice</u> (property of Dr. WENDLAND)

C. Tegernsee (stored in BORNHEIM's repository in the Dresdner Bank)

Pillement	(28)	2 Landscapes
Lacroix	(29)	2 Views of a Harbor
French, Louis XV style	(1)	2 Pairs Candelabra (gilded bronze)
German 17 c.	(66)	2 Angel Heads (wood)
Flemish 17 c.		6 Chairs
Venice 18 c.	(56)	1 Sofa
Italian 16 c.	(49)	1 Table
" "		2 Small Sideboards
" "	(52)	1 Pair of Brass Candelabra
" 17 c.	(53)	1 Pair of Brass Candelabra
" 16 c.		1 Majolica Plinth

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D. Carinhall (the Breitschafthaus)

Personal belongings, library, catalogue, picture frames,
and French 18 c. Bust of a Young Woman. (5)

E. Ringewalde

Personal belongings

F. Gollin

Personal belongings, part of library, picture frames,
auction catalogues.

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OFFICE OF STRATEGIC SERVICES
ART LOOTING INVESTIGATION UNIT
APO 413
U. S. ARMY

DETAILED INTERROGATION REPORT NO. 11

15 September 1945

Subject: WALTER BORNHEIM

(Boeving)

TP
THEODORE ROUSSEAU, JR.
Lieutenant Commander, USNR

<u>Distribution</u>	
U.S. Chief of Counsel, Nuremberg	6
U.S. Group C.C. (Germany), MFA & A	4
USFET, MFA & A	6
USFAustria (USAGA), MFA & A	2
G-5, Civil Affairs, War Dept.	2
Roberts Commission	2
State Dept. - E.W.D.	2
Brit. El. C.C. (Germany), MFA & A	6
A.C.A. (British), MFA & A	2
M.E.W.	2
D.G.E.R.	4
Comm. Gen. Netherlands (Ec. Recup.)	2
Internal and File	12

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WALTER BORNHEIM

I. INTRODUCTION

Walter BORNHEIM was interrogated at the O.S.S. Special Interrogation Center at Alt Aussee, Austria, from 14 August to 15 September 1945. His activities on behalf of the Goering Collection have been fully described in Consolidated Interrogation Report No. 2, "THE GOERING COLLECTION." This report will describe his activity as an independent dealer in France and Germany, and determine the exact nature of his role as an art dealer and buyer for GOERING during the war.

II. PERSONAL

A. Career

Walter BORNHEIM was born in Cologne on 23 August 1888. He attended the Gymnasium in Cologne and upon graduation served as an apprentice, first with LEMPERTZ, the dealer and auctioneer in Cologne, and then with BIHN, the print specialist in Paris. After completing his military service in Germany, he began his career as an independent dealer in London and Brussels. During World War I he served as a corporal in the infantry. He was taken prisoner by the French in September 1914 and not released until 1920. He says that his sufferings during this period have had a decisive effect on his health and nervous system throughout his life. After the war he opened an antique shop, specializing in prints, in Cologne. He was never a member of the Nazi Party.

B. "Aryanization" of the DREY Firm

In 1936, Franz DREY, the well-known Munich art dealer (Maximilianplatz No. 7), and his lawyer, Dr. Alexander SFENGLER, a client of BORNHEIM's, proposed that he take over the firm of DREY, which they were in the process of "Aryanizing." BORNHEIM says that at that time "Aryanization" was voluntary. The state only intervened to give official sanction. DREY wanted to leave Germany because of the recent death of his father and the increasing difficulties which were being made for German Jews. BORNHEIM says that he agreed to take over the firm in partnership with Frau ALZEN of Cologne. The total capital was 30,000 marks, of which he supplied one-third. He also took what remained of the DREY stock, valued at 300,000 marks, payable after five years at the rate of 50,000 marks a year. In addition to this, he says that he also undertook to safeguard for DREY a certain number of paintings and other objects which the DREYS were not allowed to export because they were considered by the German authorities to be of national importance. Full details of this transaction are to be found in Attachment 1, a letter written after V-Day by BORNHEIM to DREY in New York, giving an account of the present state of their business.

III. THE BUYER FOR GOERING

A. Working Arrangement

GOERING had been a client of BORNHEIM's since 1938. He first

visited BORNHEIM's shop on his own initiative. Later he invited BORNHEIM to Carinhall to get his opinion of a recent acquisition, and after that their relationship became constant. In 1940, after the defeat of France, GOERING suggested that BORNHEIM visit Paris on his behalf, to take advantage of any opportunities offered by the art market. BORNHEIM at first refused, because he had never wanted to return there after what he had suffered as a prisoner during the last war. However, he finally accepted, and was issued a commissioning letter by the GOERING Stabsamt. He made his first trip in April 1941, purely for the purpose of making a preliminary examination of the market. The opportunities which he discovered were so extensive and so advantageous that he returned to Germany and agreed to be GOERING's unofficial buyer. He was to remain an independent dealer and to give GOERING first refusal on all his purchases. In exchange, GOERING facilitated for him the transfer of funds, the export and import of works of art, transportation, and anything else which he might need from the German services. From that time on until July 1944 he made regular trips to France, two or three times a year, remaining from six weeks to two months.

B. Method

In Paris BORNHEIM did the great majority of his business at the Grand Hotel. He had a large suite of rooms, where he received all comers. His transactions were made on a cash basis, and all he asked from the seller was a receipt that would satisfy the German income tax authorities. He made occasional visits to dealers, but as a general rule this was done for him by agents such as TOULINO or LOEWENISCH. He made only one trip outside of Paris through Unoccupied France, in May 1941. On this occasion he traveled under the guidance of the dealer BRIMO, and made a complete circuit of the most important towns, including Lyons, Marseilles, Toulouse and Beaulieu.

When GOERING came to Paris he announced his presence to BORNHEIM, using the alias "MÜLLER." While he stayed there, BORNHEIM called at the Quai d'Orsay every morning to consult with him. On one occasion they visited dealers together, and GOERING personally went to the Grand Hotel three times.

When BORNHEIM sold objects directly to GOERING, they were sent to Germany in the Special Train. However, a great majority of the objects which he bought were shipped through his own private means. Most frequently he used the trucks belonging to the Imbert Gas Producer Company of Cologne, one of the owners of which was his friend SFENGLER. The driver assigned to him was one MOLZ, now residing in the town of Daun (Eifel) (interrogated by members of this unit 26 May 1945). BORNHEIM also used the firm Alexandre VELAY, Paris, 789 rue de Ponthieu.

When BORNHEIM did not deal directly with GOERING, his chief contacts with the Stabsamt were GRITZBACH and Fraulein LIMBERGER. He seems to have been treated by GOERING with more respect than any other art dealer. He was invited to the famous birthday parties, and also visited Carinhall as a guest six or seven times. Generally speaking, his opinions of the people who surrounded GOERING coincide with those of Fraulein LIMBERGER.

IV. THE INDEPENDENT DEALER

A. Business Establishments

BORNHEIM had his principal office in Munich, first in the establishment previously owned by DREY at Maximilianplatz No. 7, and later

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in the Galerie für Alte Kunst, Brienerstrasse 13. His business in Cologne was taken over and managed by his sister after he moved to Munich. All his business premises in Munich and Cologne have been bombed out. SPENGLER at one time had an interest in the firm, but now BORNHEIM is the sole owner.

B. Personnel

BORNHEIM's staff was made up of the following:

Fraulein FLEISCHMANN, secretary, formerly with DREY. She was a trained art historian, and in charge of the card file of clients. After the anti-Semitic laws were put into effect, she went to London.

KLIHM. Entered the firm as a research assistant for paintings and drawings after obtaining his doctorate in 1938. He was employed by BORNHEIM until September 1944, when he left to take a job writing the print catalogue for the Linz Museum.

Fraulein Marietta SCHMIDT. A student of art history, who had worked in Paris and Rome. She sought employment with BORNHEIM in 1937 because she was in money difficulties. Before this she had worked for a short time with WEINMÜLLER. She remained with BORNHEIM until shortly after D-Day.

Fraulein Anna MARTIN, secretary, about 50 years old. She is concerned with administrative duties only. At present she resides in Munich, and visits BORNHEIM once a week.

MEUREN. Secretary and odd-job man, who worked with BORNHEIM until the Brienerstrasse shop was bombed out in April 1944.

Michael BOGNER. Resident in Munich. Assistant and odd-job man, still employed by BORNHEIM.

C. Purchases in France

BORNHEIM's purchases were made only in Germany and France. The objects which he bought from his own compatriots are not mentioned in this report. The only one of these of any importance was the Portrait of Simonetta by Botticelli which he sold to HITLER through Frau TROOST. It was because of his telephone conversation with Lord DUVEEN over this picture that BORNHEIM was arrested and questioned by the Gestapo in 1937. In France, BORNHEIM was the biggest German buyer, with the possible exception of HABERSTOCK. His only assistant was Frau von FOHL. He was by far the best known dealer and, he himself admits, the most popular, because he paid cash and required no specific information on the receipts. Judging from the information which he has supplied, he also paid very high prices. He bought every type of object: paintings, sculptures, objets d'art, tapestries and rugs. He was the only German dealer who bought Egyptian, Ancient Greek and Roman art.

D. Dealer Contacts in France

There were certain dealers with whom his contact was especially close. The amounts purchased from them reached several millions. The most outstanding were BROSSERON-MARCHAND, BRIMO de LAROUSSILHE, LEONARDI and GARABED. He was also assisted by small agents and middle-men. Madame GERARD introduced him to many of the Paris dealers. TOULINO and LOEWENISCH did odd jobs and sometimes bid for him at the

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Salle Drouot. Attachment 2 contains a complete list of the French dealers who are known to have worked with BORNHEIM, with an estimate of the total business done and, in cases which have not already been discussed in Consolidated Interrogation Report No. 2, additional notes on character, business contacts, etc. The originals of the receipts which were saved from BORNHEIM's premises after they were destroyed are located at Central Collecting Point, Verwaltungsbau, Munich.

E. Clients

BORNHEIM's clients were all German. After GOERING, they included HITLER, Linz, all the provincial museums, and a great number of small collectors. Many of these were high Party officials sent to BORNHEIM by GRITZBACH to buy birthday presents for the Reichsmarschall. These are named in Consolidated Interrogation Report No. 2. Attachment 3 contains a list of all BORNHEIM's German clients and the objects which they bought from him, with the provenance of each.

F. The Madonna from the Ile St. Louis

BORNHEIM's most important purchase during the war was a 12th Century statue of the Madonna and Child, which he bought in Paris in 1942 and later sold to the Cologne Museum. The name of the owner, which BORNHEIM says he never knew properly, was something like Madame DUFOUR or DUBOURG. BORNHEIM was introduced to her by Madame GERARD. She lived in the Ile St. Louis on the Quai de Bethune in a small apartment, where the statue was kept in a back room, wrapped in cloth. She told BORNHEIM that it had been bought by her father many years before the first World War, and that at the time her father had told her never to sell it under 2,000,000 francs. She herself took many months to decide that she would sell, but finally agreed to do so for 5,000,000 francs. BORNHEIM says that she believed he was a Dutchman or Belgian, and often repeated to him that she did not want the statue to fall into the hands of Germans. He adds that she was equally fearful that it might be confiscated by the French.

BORNHEIM says that he was always aware of the statue's great importance, and that after purchasing it he sent a photograph to the Louvre through Madame GERARD's nephew, with a request for an export permit. This, he says, was granted without hesitation.

He transported the statue himself to Munich in a car. It was covered with layers of coarse white paint, and for six months he had restorers work on the removal of this, first the DOERNER Institute, and then Frau BRABENDEN in Cologne. He considered it an object of such importance that he wanted a German museum to have it, rather than GOERING, and he says that this was the cause of a lengthy argument between them. GOERING finally agreed to give up his right of first refusal, and BORNHEIM sold the statue to the Wallraf-Richartz Museum in his native town, Cologne. The museum was unable to pay the price which he demanded, and so the transaction was made as an exchange: BORNHEIM gave the Madonna and a picture entitled Leapfrog by Lancret, and the museum gave 300,000 reichsmarks and the following 16 pictures. Of these GOERING took 4 as payment for having ceded his rights.

Wallraf-	Sold by
Richartz	BORNHEIM to:
Cat. No.	

1. Stuarts	<u>Man Drinking</u>	1911	Linz
2. Barthel Bruyn	<u>Portrait of a Man</u>	263	Linz

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3. Lucas Cranach	<u>Portrait of a Saxon Prince</u>	847	Goering
the Elder			
4. Franconian School	a. <u>Entry into Jerusalem</u>	385	Scheidwimmer
	b. <u>Pentecost</u>	386	
5. Coburg Master (Coburgen Rundblaetter)	<u>Madonna and Child</u>	732	Not sold
6. Kappenberg Master	<u>Adoration of the Magi</u>	767	Goering
7. Master of the Life of St. Mary	<u>2 Wings of an Altarpiece with Scenes from the Life of Christ</u>	140 141	Not sold " "
8. Master of Severin	<u>Christ before Pilate</u>	186	" "
9. Master P.L.	<u>Portrait of a Man</u>	854	Goering
10. Landshut Master	<u>Scenes from the Passion</u>	861	Poesenbacher
11. Bavarian Master	<u>Death of the Virgin</u>	815	Not sold
12. Benozzo Gozzoli	<u>Madonna and Child with Saints</u>	500	Not sold
13. J. A. Backer	<u>Portrait of a Man</u>	1929	Not sold
14. Backhuysen	<u>Whale Fishing</u>	1272	Not sold
15. A copy after Canoletta	<u>A Loggia</u>	1072	Present to Fraulein SCHMIDT, Munich
16. Michel Pacher	<u>Figure of an Angel (wood)</u>		Goering

V. FINANCIAL

His connection with GOERING placed BORNHEIM in an exceptional situation as far as finances were concerned. He was able to carry on that side of his business without having to go through the complicated clearing procedure which was necessary for other German dealers. The funds which he used were his own personal property, with the exception of occasional loans from the Dresdner Bank and one loan of 700,000 marks from GOERING.

BORNHEIM obtained permission to export money from the Stabsamt at first through GOERING himself, and later through GRITZBACH. This usually entailed a trip to Berlin, where he was obliged to give in detail his reasons for wanting the money. Toward the end of the war, he says it became more difficult to obtain this permission. He recalls a telephone conversation between GRITZBACH and FUNK when the latter refused to give the full sum requested by BORNHEIM because he said he had already drawn over 3,000,000 marks. Once the permission was obtained, the money was transferred by the Dresdner Bank to the Reichskredit Kasse, Boulevard des Capucines, Paris, where it was held in an account under BORNHEIM's

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name. He himself went there to draw francs in cash. On the occasion of the loan from GOERING, he obtained 14,000,000 francs at one time from DILLENBERG in the Luftwaffe office. He recalls drawing smaller sums from this office once or twice when GOERING requested him to make a direct purchase.

BORNHEIM's payments were all made in cash. He says that he kept a briefcase full of francs next to his desk, and paid so to speak over the counter. He took an average of from 300,000 to 500,000 marks to France on each of his trips. He estimates his total expenditures to have been in the neighborhood of 4,000,000 to 4,500,000 marks, or 100,000,000 francs.

VI. PERSONAL POSSESSIONS

BORNHEIM's bank account is in the Dresdner Bank, Munich. He is still the possessor of an important stock of art objects, most of which have come through the war uninjured. There follows a list of the repositories in which they are stored. A detailed description of the contents of each repository, with the provenance of each object, is to be found in Attachment 4.

1. Tegernsee. The branch office of the Dresdner Bank. This was closed during the war, and BORNHEIM rented the whole safe installation. This repository is under the control of Frau von POHL.
2. Seeshaupt. The house of Frau WILHELMIE, Tutzingerstr. 188. BORNHEIM had planned to move the contents of this repository to his house at Gräfelfing.
3. Gräfelfing. BORNHEIM's private residence, where he lived with his mother and sister.
4. Munich. The Galerie für Alte Kunst, Brienerstrasse 13. This building was bombed and most of the objects stored there were burned. A list of valuable objects brought by BORNHEIM from France, which were burned when the Galerie was destroyed, is contained in Attachment 5.

VII. SUMMARY

BORNHEIM has made a good impression on his interrogators. He has consistently told the truth, he has volunteered significant information, and he has willingly supplied from his files what documentation still existed after the destruction of his business premises. His declarations have often been confirmed by the statements of other reliable witnesses and by documents.

In his role as an agent for GOERING and an independent buyer, he acted essentially as an art dealer. There is no evidence that he was ever connected in any way with German confiscation or looting activities. Broadly speaking, he was honest, and scrupulous in his payments. The methods he used are open to criticism, but they are no worse, and perhaps better, than what we know of the average German dealer working in the occupied countries during the war. There is no evidence that he ever engaged in political activity or that he acted as a Nazi. On the contrary, he was victimized by the Gestapo once in connection with the Portrait of Simonetta by Botticelli, and again when he was forced by ANGERER to sell two tapestries.

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In spite of the rather favorable impression which BORNHEIM has given, it is important to remember certain basic aspects of his case. He was a small German dealer who rose to considerable prominence and wealth under the Nazi regime, and with the help of one of its foremost exponents, the Reichsmarschall. Although the "Aryanization" of the DREYX firm may have been carried out with the consent of its former owners, and may indeed have protected their interests in some respects; as far as BORNHEIM was concerned, it was a great step forward, and one made possible by the Nazi anti-Semitic laws. It may be true, as BORNHEIM says, that GOERING first visited his shop of his own volition; but it is also true that BORNHEIM subsequently became one of the Reichsmarschall's favorite and most active agents, and that he made enormous profits through this position. Perhaps, as he said, he did not want to return to France after the maltreatment he had received as a prisoner during World War I; however, it is undeniable that he did go to France, and that he took full advantage of every opportunity which came his way as a German during the occupation and as a buyer for GOERING. There is no question that his methods were unscrupulous. He himself admits that his business was done on a basis of cash down and no questions asked; a system well calculated to appeal to every collaborationist, including the most cowardly. Finally, he is without doubt among the Germans most responsible for the huge movement of works of art exported from France to Germany, legally or illegally, but always paid for in worthless invasion marks; a situation of which he himself was well aware.

VIII. RECOMMENDATIONS FOR ACTION

It is the recommendation of this unit that BORNHEIM be held as a material witness in the GOERING trial, and that he be subsequently placed at the disposition of the French Government for purposes of restitution.

T. R.

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GALERIE FÜR ALTE KUNST G.m.b.H.
WALTER BORNHEIM
MÜNCHEN - GRAFELFING
Grosostrasse 18

Gräfelfing,
den 14. Juni 1945.

Firma A. S. DREY,
680 Fifth Avenue,
NEW YORK.

Sehr geehrte Herren Drey !

Ich schreibe Ihnen diese Zeilen obgleich ich noch keine Beförderungsmöglichkeiten sehe, doch werde ich die erste Gelegenheit benützen.

Zunächst möchte ich Ihnen mitteilen, wie es mit Ihren hiesigen Werten steht. Von dem durch meine Galerie von Ihnen 1936 übernommenen Kapital in Höhe von RM 100 000.— der Firma A. S. Drey, New York, plus Zinsen bis 1.X.44 RM 16,868.06 and 169,000.— der Firma

A. S. Drey & Co., Den Haag, plus Zinsen bis 1.X.1944 28,507.03

wurden an Justizrat Schramm, München, als Testamentsvollstrekker im Nachlass der Frau Geh. Rat Therese Drey aus

Konto New York RM 49 964.24

Konto Den Haag 84 439.56 gezahlt.

Da an den Staat keine Zahlungen erfolgt sind, ist Ihr heutiges Guthaben inklusive Zinsen bis 31. XII. 1944

RM 180 912.79

Diese Summe habe ich bei der Dresdner Bank, München, auf einem Separatkonto Nr. 62900 A. S. Drey deponiert.

Von den bei mir zur Aufbewahrung zurückgelassenen Kunstgegenständen stehen die Gemälde von TINTORETTO, 2 BARTEL BRUYN, 1 CARLEVARIS und der MOSNIER, ferner der FIGDOR-TISCH, ROUSSIL-TISCHCHEN, ECRAN und ERBACH-SCHILD in meinen Ausweichlagern zu Ihrer Verfügung.

Als Sicherheit für alle Ihre obengenannten Werte konnte ich bisher die in meinem Besitz befindliche, grosse Altartafel von BENOZZO GOZZOLI festhalten, welche ich auf dem Tauschwege vom Wallraf-Richartz-Museum in Köln erworben habe.

Nachdem ich meine Geschäftsräume Maximiliansplatz 7 räumen musste, hatte ich die Galerie in das Palais ARMULF, Brienerstrasse 13, verlegt. Leider wurde dieselbe mit ihrem gesamten Inhalt vernichtet. Von Ihren Stücken befanden sich die Rahmen von MOSNIER und CARLEVARIS, 1 STUHL grüner Samt, 1 KREDENZ Hochformat, 1 italienischer TISCH länglich, 1 SGABELLO, 1 Paar APPLIQUEN Louis XV, 1 SAVONAROLA-STUHL und 1 BUCHMINIATUR im Souterrain untergestellt und sind mitverbrannt. Zum Glück hatte ich schon lange Zeit vorher grosse Teile der Galerie-Bestände, ebenso den wertvollsten Teil Ihrer Objekte, wie auch der Bibliothek, in verschiedene, auswärtige Depots verlagert und hoffe ich, dass sich die meisten Sachen, erhalten haben. Von Ihren Stücken konnte ich dies bisher schon bis auf den Erbachschild feststellen.

Da mein Haus in Köln schon 1942 zerstört wurde, gelang es meiner Schwester hier in Gräfelfing bei München ein Haus zu erwerben, das sie mit Mutter bewohnt und von wo sie auch ihren Kupferstichhandel treibt. Nach dem Brande der Galerie habe ich auch mein Geschäft nach hier verlegt. An Personal habe ich zwar nur noch Bogner, der in der Nähe von München haust, und die Buchhalterin Frl. Martin.

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Dr. Spengler ist ganz aus der Galerie ausgeschieden und wohnt in Godesberg am Rhein. Den verbliebenen Geschäftsteilhaber kann ich vertragsgemäß jeder Zeit abfinden, sodass ich alleiniger Inhaber der Firma bin. Falls sich meine Depots erhalten haben, verfüge ich über ein ausreichendes Lager an guter Ware, dass ich alle meine Verpflichtungen decken kann. Ich setze hierbei voraus, dass nicht eine etwaige Beschlagnahme von Kunstgegenständen stattfindet.

Auf alle Fälle werde ich mein Möglichstes tun Ihr Kapital nebst Zinsen, ebenso Ihre Kunstgegenstände zu treuen Händen für Sie Festzuhalten. Es würde mich aber doch sehr erleichtern, wenn bald jemand von Ihnen nach hier käme, um diese Werte zu übernehmen.

In der Hoffnung Sie bald hier begrüßen zu können, verbleibe ich

Ihr

PS. Der Sicherheit halber werde ich bei nächster Gelegenheit Ihnen noch eine Copie dieses Briefes senden.

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TRANSLATION

GALLERY FOR OLD ART, LTD.

WALTER BORNHEIM
MUNICH - GRAFELFING
Grosostrasse 18

Grafelfing,
14 June 1945

Messrs. A. S. Drey
680 Fifth Avenue
New York.

Dear Messrs. Drey:

I write you these lines although I see no possibility of sending them. However, I shall make use of the first opportunity.

First of all, I wish to inform you concerning the condition of your art treasures and properties in this country. Out of the capital of RM 100,000.00 taken over in 1936 through my gallery, the following payments were made:

A. S. Drey, New York, plus interest to 1 October 1944 RM 16,868.06
and 169,000.00

Of Messrs. A. S. Drey & Co., The Hague,
plus interest to 1 October 1944 28,507.03

Paid to Counsellor of Justice Schramm,
Munich, acting as executor for the legacy
of Frau Geheimrat Therese Drey --

from the New York account 49,964.24
from the Hague account 84,439.56

As no payments were made to the State, your present credit, including interest to 31 December 1944, is RM 180,912.79. I have deposited this amount with the Dresdner Bank in Munich, in special account No. 62900, A. S. Drey.

Of the art treasures left in my custody, the following paintings are at your disposal: Tintoretto, 2 Bartel Bruyn, 1 Carlevaris, and the Mosnier, the Figdor table, the small table by Roussel, Ecran and Erbach-Schild.

I managed to keep in my possession as security for the above-mentioned art treasures the large altar by Benozzo Gozzoli, which I acquired from the Wallraf-Richartz Museum, Cologne, by exchange.

As I had to clear my business premises at Maximiliansplatz 7, I moved the Gallery into the Palais Arnulf, Brienerstrasse 13. Unfortunately, this was destroyed with its entire contents. The following articles belonging to you, stored in the basement, were burned: the frames by Mosnier and Carlevaris, 1 green velvet chair, 1 high sideboard, 1 long Italian table, 1 Sgabello, 1 pair of Louis XV appliques, 1 Savonarola chair, and 1 miniature. It was very fortunate that I transferred large parts of the Gallery, as well as valuable portions of your objects and the Library, to various depots outside of Munich, and I hope that most of the things are safe. I have been able to confirm this in the case of all your property with the exception of the Erbach-Schild.

As my house in Cologne had already been destroyed (in 1942), it was possible for my sister to obtain a house here in Grafelfing

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near Munich, where she lives with my mother and where she carries on her trade in engravings. After the Gallery was burned down, I also transferred my business down here.

My staff consists of Bogner, who lives near Munich, and the bookkeeper Miss Martin. Dr. Spengler is entirely out of the Gallery and lives in Godesberg/Rhine.

I can buy out the remaining business partner at any time so that I am the only owner of the firm. In case my depots are in good condition, I have a sufficient stock in good objects and shall be able to cover all my responsibilities.

I am presuming, of course, that a confiscation of works of art will not take place.

In any case, I shall do everything possible to keep your capital, including interest, as well as your works of art, in my custody. But I would be relieved if someone could come here to take over these assets.

Hoping to see you here very soon, I remain

Yours

PS. To be quite certain, I shall send a copy of this letter at the next opportunity.

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LIST OF DEALERS FROM WHOM WALTER BORNHEIM MADE PURCHASES IN PARIS

(Note: Those to whom reference has already been made in Consolidated Interrogation Report No. 2, "The Goering Collection," are marked (*) with an asterisk.)

		<u>Receipts available for (Fr. Frs.)</u>
* <u>ALTOUNIAN</u> , Edgard	- Paris, 17 rue Clapeyron	1,090,000
	In 1941 he acted as intermediary between BORNHEIM and Jean PIGOSSI (Paris, rue Saulnier), who sold BORNHEIM the following:	
	Fragonard <u>Portrait of a Young Girl</u>	
	Velasquez <u>Portrait of Don Baltazar Carlos</u> (Sold by BORNHEIM to GRISARD, Chilean citizen, Chiemsee, Bavaria)	
<u>1'AUDREY</u>	- Paris, 78 rue de Rennes	7,500
* <u>BERAUDIÈRE</u> , Comtesse de la	- Paris, 5 Avenue Montaigne	2,200,000
* <u>BERNARD</u> , Madame	- Paris, Quai de Bourbon 15	490,000
	Worked with her nephew and a Dutchman named LEUNER.	
<u>BESOMBES</u> , A.	- Paris, 40 rue le Peletier	600,000
* <u>BEY</u> , HALIM MELHAME	- Paris, 113 rue de Grenelle	550,000
<u>BLOCH</u> , Dr.	- The Hague	92,000
<u>BOREL</u> , Pierre	- Nice, 3 Avenue Pierre Comba	80,000
<u>BOURGEAUX & CO.</u>	- Paris, 170 Boulevard Haussmann	7,300
* <u>BRIMO</u> de LAROUSSILHE	- Paris, 58 rue Jouffroy	
	Purchases amounting to several million French francs. During his trip through Unoccupied France in May and June 1941, BRIMO introduced BORNHEIM to the following dealers:	
	Maurice <u>BONNET</u> , Toulouse, 8 rue Raymond BRESSET, Marseille	
	A. <u>DARDAT</u> , Toulouse, 6 rue Georges Clemenceau	
	<u>GELLERAT</u> , Lyons, rue de l'Hotel de Ville	
* <u>BROSSERON-MARCHAND</u>	- Paris, Boulevard Haussmann 132	4,942,000
	BORNHEIM bought paintings, sculpture, furniture and objets d'art amounting to several million francs. This firm acted as intermediary between BORNHEIM and the following:	
	Marquise de <u>SAUSSET-ROQUEFORT</u> , Chateau de Sully (Loiret)	
	<u>SANDRA</u> (art dealer), Monte Carlo, Avenue des Beaux-Arts	
	Vicomte de <u>TOURNEMIRE</u> , Paris, 115 rue de la Tour	
	Duchess de <u>CHAULNES</u> , Paris	
	Duchess <u>d'UZES</u> , Paris, 40 Avenue Bougeaud	

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Vicomte A. de RIVET, Paris,
 rue de Capucines
 Chateau de Vicomte sur Aisne
 Prince Gabriel MURAT, Ave. du President Wilson
 Rotary Club of Le Mans,
 Le Mans, 16 Avenue Thiers

<u>BUTHRY</u> , S. A.	50,000
<u>CAMBACERES</u> , Galerie - Paris, 15 rue la Boëtie	70,000
<u>CHACHATI</u> , Frau E. - Paris, 3 rue Rochechouart	
<u>CLOZET</u> - Paris	105,000
<u>COLLIN</u> , Andre - Paris, 18 rue de la Grange-Batelière	14,000
* <u>CUVELLIER</u> - Paris, 3 Boulevard Pereire	1,800,800
* <u>DARBOY</u> , Mme. Rosie - Paris, 25 Quai Voltaire	248,000
* <u>DECOUR</u> , A. - Paris, 28 rue François Ier	450,000
<u>DELPLACE</u> , L. - Paris	50,000
* <u>DONATH</u> , Etienne - Paris, 114 rue Milton	250,000
Acted as intermediary for M. ANTHEIM, 4 rue la Bacle.	
<u>DUPLESSIS</u> , A. - Toulon, 78 rue Nationale	408,000
<u>FORT</u> , Eugene - Paris, 24 rue Lhomond	626,000
<u>FULGENCE</u> - Paris, 75 rue la Boëtie	7,500
<u>GAIRAC</u> , Georges - Paris, 13 rue de Seine	40,000
<u>GARABED</u> - Paris; and London, King Street 15 to 17, St. James Square.	2,055,800
* <u>GELADAKIS</u> - Paris, 1 rue Milton	927,200
* <u>GERARD</u> , Madame Renée - Paris, 14 rue St. Simon	1,220,000
Intermediary for P. Langlois du PONT, de l'Arche, Versailles.	
* <u>GRUEL</u> , Léon - Paris, 148 rue St. Honore	
<u>HERBRAND</u> , J. - Paris, 5 rue Ballu	
* <u>LANDRY</u> , Pierre - Paris, 1 rue Chardin	1,265,000
<u>LEEGENHOEK</u> , M. O. - Paris, 230 Boulevard Raspail	
* <u>LEONARDI</u> , Edouard - Paris, 2 Avenue de Friedland	1,949,850
<u>LEONARDON</u> , A. - Paris, 136 Boulevard Haussmann	15,000
<u>MANTEAU</u> , Galerie Alice - Paris, 14 rue de l'Abbaye	145,000
<u>MARAND</u> , G. - Paris, rue Ernest Cresson	600,000
* <u>MEDER</u> - Paris, "Au Moyen Age," 27 Blvd. des Batignolles	1,088,500

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LIST OF WALTER BORNHEIM'S CLIENTS
WITH OBJECTS PURCHASED, DATES OF PURCHASE AND PROVENANCE

<u>Purchased by:</u>		<u>Date</u>	<u>Sold by:</u>
<u>ALTE DEUTSCHE KUNST</u> , Bremen			
15th c. Body, ivory		1942	
<u>ALTE DEUTSCHE KUNST</u> , Vienna			
16 - 19 c. Cutlery collection		1942	Leonardi
<u>BAILER</u> , Dr., Cologne			
18 c. Powder box, rosewood		1942	Brosseron
<u>BAUER</u> , Professor, Vienna			
18 c. Venus and Adonis (tapestry)		1943	Marchand
<u>BAMMANN</u> , Düsseldorf			
de Heem Oil painting		1941	Brimo
<u>BAUMGARTNER</u> , Director, Mannheim			
Italian ca. 1700 Putto with Hound (marble group)		1941	Souffrice
16 c. Barbara with Tower and Founder (stone group)		1941	Souffrice
Syrian, Stone sculpture 5 c. B.C.		1942	Geladakis
15 c. Reliquary bust (wood)		1942	Through, Gerard à Versailles
Etruscan, 4 c. B.C. Ciste		1942	Garabed
Italian, early Emp. Roman figure (marble)		1942	Tabagh
G. de Bologna 2 Beggars (bronze)		1942	Brimo
" Statue, Venus Marina (bronze)		1942	?
<u>BERGER</u> , Dr., Berlin			
Dutch 17 c. 2 genre scenes (oil)		1941	Landry
<u>BERGER</u> , E. B., Berlin			
Style of Teniers Scene in Public House (oil)		1942	Schmitt
Gouache Lady at the Fireplace		1943	Oppenheim

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von BORSIG, A., Graupenmühle

Egyptian/ Head (green basalt) 1942 Donath
Persian

BRAUN, Munich

Italian 18 c. Writing desk 1943 Marchand

BURGMUSEUM, Altena

Niederrhein, Wood figure, Standing Senator 1942 Leonardon
1500

CLEMEN, Professor, Forchheim

Roman Empire Standing Venus (marble) 1944 Geladakis
period

COBURG, Duke of

P. von Anraedt Group of Children (oil) 1942 Brimo

DERNER, Dr., Tegernsee

2 manuscripts

ENGELHORN, H., Mannheim

French 4 Savonnerie panels 1941 Brosseron

FISCHER-BOEHLER, Munich

Italian 17 c. Dolphin Fountain 1943 Souffrice

GENERALBAURAT, Office of the, Munich

Persian 2 luster vases 1941 ?

GERM. NATIONALMUSEUM, Nuremberg

Caffieri Boettger Vase 1942 Wollmann?

18 c. Chess game with chessboard 1942 Donath

GIESLER, Professor, Munich

3 small Tanagra figures 1941 Garabed

Persian 1 luster vase 1941 Brimo

Hellenic or 3 Tanagra figures 1943 Garabed
Roman

GLUM, Dr., Berlin

14 c. Stone group, Sacrifice in Temple 1941 Meder

15 c. Stone figure, St. Ludwig 1943 Meder

GOEBEL, Munich Eglomise picture, "Worship" 1943 Gruel
after Schongauer

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GREISCHEL, Director, Magdeburg

5 c.	Dwarf-Elder amphora	1942	Brimo
<u>GRISAR</u> , F., Übersee	Oil (formerly attributed to Velasquez)	1944	?
L. Tocque	<u>Lady with Muff</u> (oil)	1944	Beraudiére
<u>GURLITT</u> , Gallery, Berlin			
School of Fontainebleau	<u>Nude</u>	1943	Larcade
<u>HAAS</u> , A., Frankfurt			
Style of Fragonard	<u>Cupids Playing in the Clouds</u> (oil)	1942	Landry
<u>HASS</u> , Frau, Munich			
	Glass collection	1945	Tabagh and Brimo
<u>HEIMATHAUS</u> des Niederrheins, Krefeld			
German 15 c. 3 wardrobes (wood)		1942	de Galea
<u>HEINEMANN</u> , W., Wiesbaden			
v. Molenaer	<u>Winter Landscape</u> (oil)	1942	Souffrice
v.d. Straaten	<u>Storming of Sea Fortification</u> (oil)	1943	Perdoux
<u>HEINRICH</u> , C., Zwickau			
School of Carracci	<u>Vertumnus and Pomona</u> (oil)	1941	Schmitt
<u>HEINRICH</u> , Dr., Zwickau			
School of Carracci	<u>Cupids Dancing</u> (oil)	1943	Leuner
<u>HOFFMANN</u> , Erfurt, Director			
French 15 c. <u>Madonna</u> (stone)		1941	Geladakis
<u>HOFFMANN</u> , Dr. E., Berlin			
Saitisch?	Head (black basalt)	1941	Donath
<u>HOFFMANN</u> , Frau, Berlin.			
	Various excavations	1942	Garabed
<u>HUGENDUBEL</u> , Dr., Munich			
French 1750	Seat Coverings	1941	Brosseron
<u>JOISTEN</u> , W., Cologne			
P. Breughel the Younger	<u>Sermon on the Mount</u> (oil)	1944	Beraudiére

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KAISER FRIEDRICH MUSEUM, Berlin13 c. Madonna (ivory) 1942 BrimoKAISER FRIEDRICH MUSEUM, Magdeburg

Greek, 5c. B.C. <u>Lekythos with dancer</u>	1941	Geladakis
Corinth, 7 - 6 c. B.C. <u>Jug, clover-leaf</u>	1943	Garabed
Greek, 7 - 3 c. B.C. <u>8 vases</u>	1942	Brimo and Geladakis

KATTUS, Viennaca. 1700 Falcon Hunt (tapestry) 1944 Mme. GerardKIRSCH, R., Munich

Louis XIV Crystal chandelier 1944 Brosseron

KLOTZ, Professor, MunichGreco-Iberian Woman's Head 1942 Geladakis
5 c. B.C.Cyprus, ca. Head, Zeus 1943 Geladakis
5 c. B.C.KLOTZ, Professor Cl., Gräfelfing

Cyprus Head with Ivy Wreath 1945 Geladakis

KNAPP, F., Berlin

Meissen, 1740 Figure Seated in a Pagoda (porcelain) 1942 Wollmann

KÖLNISCHER KUNSTVEREIN, Cologne

Chartres 13 c. Torso (stone) 1942 Souffrice

KÖRFER, Frau, Markdorf

Attributed to Boucher	Oil painting	1943	Toulino
H. Robert	2 pictures, architectural columns	1943	Schmitt
15 c.	<u>Madonna</u> (stone)	1943	Souffrice

KUNSTGEWERBE MUSEUM, Vienna

Louis XV 2 consoles 1942 Schmitt

KUNSTHISTORISCHES MUSEUM, Gemaelde-Galerie, ViennaL. Giordano The Macaroni Eater (oil) 1942 SchmittERICH KOCH Foundation, Koenigsberg

Canaletto	1 Painting (oil)	1942	Schmitt
Panini	3 Paintings (oil)	1942	?
Marieschi	1 Painting (oil)	1942	Landry
School of Marieschi	2 Paintings (oil)	1942	Toulino

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KUNSTSAMMLUNGEN, Duesseldorf

4 dishes, Rages 1942 Tabagh

LANDESGEWERBEMUSEUM, Hamburg

Rhine 14 c. 1 Standing Madonna (wood) 1941 Souffrice

LANGE, W., BerlinH. Mieris Cleopatra (oil) 1942 ? Hotel18 c. Diana at the Chase (Gobelins) 1942 Mme. Gérard18 c. Park Landscape (tapestry) 1941 Brosseron or SchmittLANGELOH, Cologne

French 18 c. Armchair with poppy cover 1941 ?

Louis XV Sofa 1941 Decour

LANGELOH, E., Wiesentheid

Louis XV 2 armchairs, signed, with Gobelin covers 1944 Souffrice

Ca. 1500 Veronica Gives the Veil to Jesus (wood) 1944 LeonardiLICHTENSTEIN, Fürst v., Vienna

Ispahan 1580 1 carpet 1942 Through Wollmann

18 c. Console table (wood) 1942 Brosseron

LICHTENSTEIN, Prince of, Schloss WaldsteinSchool of Fontainebleau Hermes and Herse (tapestry) 1944 MarchandLINZ MuseumTiepolo Sacrifice (drawing) 1942 ToulinoBoucher Market Scene 1942 OppenheimBaudouin Farewell Scene 1942 "Watteau Child's Head 1942 "LOEVENICH, A., Cologne

German 18 c. Corner chest of drawers 1941 Brosseron?

LÜPS, W., Hamburg

15 c. 1 balcony cabinet 1941 Pado

von MATCH, Vienna

16 c. Gombault and Macé (tapestry) 1944 Perdoux

MAYRING, V., MunichH. Mochi 17 c. Group, Saccomazzoni (bronze) 1943 Donath18 c. Bust, Voltaire (bronze) 1944 Decour

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MONHEIM, Frau, Aachen

18 c. 3-section wickerwork bench 1942 ?

MUTHMANN, G., Wuppertal-E

Guardi 2 imaginative landscapes (oil) 1942 Brosseron

NEUERBURG, A., Hamburg

18 c. 2 children's heads after Bustelli (porcelain) 1942 Wollmann

OBERRHEINISCHE MUSEEN, KarlsruheLorraine 14 c. Madonna (stone) 1942 BrimoOETTINGEN-WALLERSTEIN, Prince of, WallersteinVernet Coast Landscape (oil) 1943 SchmittPONGS, C. E., DuesseldorfGerman ca. 1500 Enthroned Madonna (wood) 1942 Souffrice

Hispano-Moresque 16 c. Plate, Fayence 1943 Garabed

PREETORIUS, Professor, Munich

Ca. 1580 Indian miniature 1942 Lyon?

PURRMANN, Professor, Munich13 c. Foolish Virgin (stone) 1943 SouffriceQUANTMEYER, H., Berlin17 c. Wood Collector in Landscape (tapestry) 1941 GérardV.d. RECKE v. Volmerstein, Berlin

T. Pillement Picture, Gouache 1941 Brosseron

REICHSRUNDFUNK, Berlin

Louis XVI 2 consoles 1942 Brosseron

" " Chaise longue 1942 Souffrice

18 c. Seated Woman (gilded bronze) 1942 Brimo?RIEMANN, J., BerlinPanini Venetian Festival (oil) 1942 Rue St. Honore?18 c. Park Landscape (Gobelins fragment) 1942 Mme. Boehler17 c. Boy in Park Landscape (Gobelins fragment) 1942 " "

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HUSS, K., EichstaettAntique Torso of a Boy (marble) 1943 Geladakis
Roman (copy)SCHEIDWIMMER, Xaver, Munich13 c. Standing Madonna (stone) 1942 de Galea
Titian Voltaire collection 1943 Decour ?
Gothic Madonna " 1942 Brosseron
 St. Catherine (oil) 1943 Schmitt
 Plate, painted on both sides (wood) 1944 SouffriceSCHMIDT, W., Wuppertal-EM. v. Cleve Peasant Wedding (oil) 1943 R. St. Peres?SCHMITT, K., MunichFlorence, Madonna and Child (oil) 1944 Brosseron
ca. 1450SCHLOSS MUSEUM, BerlinGerman
Neuber 18 c. Box (gilded) 1942 Brosseron
1526 Plate, Casa Pirota 1943 Stora
Ca. 1490 Albarello, Faenza 1943 "
Florence, Jug, majolica 1943 "SCHNEIDER, C., FrankfurtFrench 18 c. Bureau plat 1941 BrosseronSCHRIMPF, Cottbus15 c. Madonna (stone) 1944 BrummerSCHROEDER, SaarbrueckenSchool of Double Portrait (oil) 1943 Larcade
Fontainebleau

Figure of a Nymph (ivory) 1942 ?

SOGALLA, BerlinP. v. Godde. Group Picture (oil) 1941 ?STEINHAUSER, MunichGerman 1750 4 Meissen figures, Nine Musicians 1943 WollmannTHOME, Geh.Reg.Rat, Altena16 c. Mocking of Christ (ivory group) 1941 Brimo,
 " " " Toulouse15 c.
14 c. Standing Madonna (stone) 1942 Souffrice?
 " " " 1942 Souffrice?1564 Young Girl (oil) 1943 Landry

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THORAK, Professor, Baldham

12 c. Head of a Lion (stone) 1944 Geladakis

Gothic 16 c. Fireplace bench 1944 de Galea

13 c. Stone capital with herald birds 1944 Raton

TUGANOFF, Princess E., Schloss Waldkirch

1520-1540 Gobelin, signed, after drawings by van Orley 1944 Dean

VOITH, Dr. H., Heidenheim a.d. Brenz16 c. Gobelin, Ostrich Hunt 1944 Mme. BoehlerWACKER, Dr., MunichGuardi Grand Canal (oil) 1942 Dean or Landry?WALLRAE-RICHARTZ Museum, Cologne

Greek/Roman 12 vases 1942 Geladakis

N. Lancret Cheval Fondu (oil) 1943 van Meuten

Greek/Roman 16 vases 1943 Geladakis, Brimo and

2 tanagra figures 1943 Garabed

WEDEL, L. v., PossenhofenEgyptian, Falcon 1941 Donath
5 c. B.C.Egyptian, Per- Head 1941 Donath
sian periodEgyptian, Falcon 1941 Donath
30th dynasty

Egyptian 12 bronzes 1941 Garabed

" Figure, Apis-Bull (basalt) 1942 Donath" Figure, Seated Writer (basalt) 1942 Geladakis

" 10 bronzes 1942 Garabed

WEY, Dr., Baden-BadenBertos Group, Abduction of Helena (bronze) 1942 Donath?
(Italian)ZUBOW, Graf, BerlinStyle of Architecture and Arched Bridge (oil) 1942 ?
H. Robert

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LIST OF OBJECTS STORED BY WALTER BORNHEIM AT SEESHAUPT
AT FRAU WILHELMIE'S, TUTZINGERSTR. 188 L.

85	1 - Oil painting <u>Sea Piece</u> by Backhuysen, Catalogue (from the Cologne Museum)	W.B.	
Without frame	1 - Oil painting <u>Horseman in Landscape</u> by Th. Weyk (from Landry, Paris)	W.B.	Photo
Not Wrapped	1 - Cabinet, French (from office) (from Frau v. Marx, Frankfurt 1937)	W.B.	"
"	2 - Console tables with 2 marble plates (in case) (from SCHMITT, Paris)	W.B.	"
"	6 - leather chairs (4 from Brosseron, Paris) (2 old stock)	W.B.	
"	2 - chairs (from middle room) (old stock)	W.B.	
"	1 - love seat, Figdor, with apes (from Dr. Spengler, Cologne)	W.B.	
"	4 - carpets (old stock)	W.B.	
"	1 - Iron sign Erbach	A. S. Drey	
"	1 - chair, Cacteuse (from Brosseron, Paris)	Bornheim	
"	1 - small cabinet, Italian (from Lange Auction, Berlin)	Bornheim	
"	11 - oil paintings	Baroness Savigny	
"	1 - marble head, large head of Zeus, sold?	Prof. KLOTZ	

LIST OF OBJECTS STORED BY WALTER BORNHEIM AT GRAEFELFING/BAVARIA

1 -	Wood figure, <u>Standing Man</u> (from Geladakis, Paris)	W.B.
1 -	table, hexagonal (Auction, Berlin)	W.B.
2 -	chimney blocks	W.B.
1 -	screen	A. S. Drey
2 -	brass tubs	W.B.
1 -	brass chandelier	W.B.
1 -	chest of drawers with marble plate (from Schmitt, Paris)	W.B.
300	1 - wood Madonna, large, gilt (from Souffrice, Paris)	W.B.

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301 (1 - wood figure, Magdalene (Kempten, Bavaria) W.B. Photo
 (1 - wood figure, small, Cologne 13 c. (from
 (Cologne Museum)

302 1 - wood figure, St. Michael (Geladakis, Paris) W.B. "

303 2 - wood reliefs, Southern Germany (Auction, Cologne) W.B.

304 (1 - wood figure in setting (?), Flemish W.B. "
 (1 - wood figure Angel with pedestal
 (Both Brimo, Paris) "

305 1 - clay bust (from Berlin Museum) W.B. "

306 1 - small table of rosewood (Brosseron, Paris) W.B. "

307 1 - stone figure, Madonna and Child, colored W.B. "
 (Geladakis, Paris)

308 5 - china plates (Garabed, Paris) W.B.
 1 - vase, cubic " " W.B.
 1 - vase, round, with cover " " W.B.
 2 - china plates, large " " W.B.
 1 - Majolica plate, small " " W.B.
 3 - Majolica plates, large, Hispano-Moresque " " W.B.
 3 - china plates, small " " W.B.
 1 - ivory case, small, China " " W.B.

309 1 - wood group, St. Martin on Horseback (from Landry, Paris) W.B.

310 1 - Seated Female Figure, wood, Chinese (Geladakis, Paris) W.B.

311 1 - Oil Painting, Horse (Geladakis, Paris) W.B.

312 1 - Greek torso

313 4 - glass plates, large, in cellar (old stock) W.B.

314 1 - stone figure, Barbara (Brosseron, Paris) W.B.

315 1 - terracottz bust, style of Ghiberti (from Berlin) W.B.

unwrapped 1 - table, large (Fischer-Boehler, Munich) W.B.
 1 - sideboard, large, hall (old stock) W.B. Photo
 1 - trunk Fraulein
 Bornheim

LIST OF OBJECTS STORED BY WALTER BORNHEIM
IN THE DRESDNER BANK, TEGERNSEE

Box	Contents	Owner
1.	3. - Glass plates, Gothic	Dr. Steinmeyer, Berlin Art Dealer

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4.	1 Oil, Landscape, Flemish	J. Riemann, actor, Berlin (last res. Hindelang/Bv.)
"	1 " View of a Town	" "
"	1 " Building of the Tower of Babel	" "
"	1 " Madonna with Child and Angel	" "
"	1 " Portrait of a Man, Th. Moore	" "
Safe	5. 1 " Portrait of a Man, by Tintoretto	A. S. Drey, New York
"	" 2 " Portrait of a Man and of a Woman, by B. Bruyn	"
"	11. 1 " Portrait of a Man, unfinished "Tintoretto" (1937 or 38 in Munich)	W. Bornheim
"	13. 1 " Sketch, by Balen (from Brimo, Paris)	"
"	19. 1 " by Luini (from Landry, Paris)	"
"	20. 1 " by Raphael (1937 from Geh.Rat Clemen, Bonn, last residence Chiemsee)	"
"	23. 6 Pieces of cloth (from Brimo, Paris)	"
"	24. 1 large carpet (Paris, from Mr. Glozot through Miss ?)	"
"	27. 2 Easels	"
"	28. 2 Pedestals	"
"	32. 1 Trunk (business purposes)	"
"	35. 1 Stone relief, Greek (from Keborkian, Paris)	"
"	38. 1 Greek clay figure, Tanagra (from Garabed, Paris)	"
"	39. 4 large china plates (Garabed, Paris)	"
"	41. 2 Oil paintings by Hubert Robert (from Schmitt, Paris)	Koerfer
"	42. 1 Peasant Scene by Teniers (Schmitt, Paris)	Riemann
"	" 2 Small Gobelins (from Mme. Mounier, Paris)	"
"	47. 1 piece of furniture with marble plate	W. Bornheim (Fohl)
"	48. 1 Oil, "Scene before the Inn" by Helmont (from Cambacères, Paris)	W. Bornheim
"	" 2 Oil paintings, "Society Scenes" by Dietricy (from Geladakis, Paris)	"
"	49. 1 small round table with marble plate	" (Pohl)
"	50. 1 small square table with leather trim (from Mme. Brosseron, Paris)	" (Pohl)
"	" 1 wood figure, "St. Catherine," copy	"
"	51. 1 French, gilt-bronze	"
"	" 6 Appliqués	"
"	" 1 Brass chandelier, late Gothic	"
"	52. 1 small corner chest with marble plate (from Mme. Brosseron, Paris)	" (Pohl)
"	55. 1 Oil painting, Landscape, modern	Direktor Boeck, (Verein. Stahlwerke Dortmund)
"	56. 1 small brass vessel	W. Bornheim
"	" 1 mortar with handle	"
"	" 1 case, pressed leather	"
"	" 1 wood figure, "Striding Man"	"
"	57. 1 Madonna and Child, stone	Hanstein
"	58. 1 Brass chandelier, small (Leonardi, Paris)	W. Bornheim
"	59. 6 Drawings under glass (etchings: Views of The Rhine)	"
"	" 1 small oil painting and 3 books	"
"	60. 3 Vases with cover, Fayences, Delft (from Hauth, Dusseldorf in 1937)	"
"	61. 1 china figure, "Miner" (from Woillmann, Paris)	"
"	" 1 small china figure "Pagoda," Meissen (from Markus-Worms)	"
"	63. 1 package of wood engravings, Japan	Dr. Hahn (Cologne, (family res. Alt Aussee)
Safe	64. 1 tapestry (from Drey in 1936)	Count Moy, Vienna
"	" 1 carpet (wrapped for mailing)	Clemen, Chiemsee
"	66. 1 box with Sigmaringen Catalogues	W. Bornheim

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67.	6	Oil paintings	Bogner
Adr.	1	Big trunk, clothing, linen, etc.	"
	1	Copper vase, 1 copper plate	"
Adr.	1	Wardrobe trunk, empty	Mrs. Schaefer, Cologne
Adr.	2	trunks returned?	Dr. Klihm
Not	2	leather chairs, large, copies (from Brosseron, Paris)	W. Bornheim
wrapped	1	Gobelin chair defective?	"
Safe	1	Small table, inlaid, kidney table	A. S. Drey, New York
	1	round Gothic piece of furniture (from Meder, Paris)	W. Bornheim
	1	Electric stove	"
68-69.	2	boxes with pottery and china	Bogner
73.	2	Oil paintings	Prince Liechtenstein Waldstein Castle, Graz Dr. Klihm
74-76.	3	boxes of books	W. Bornheim
78.	2	small oil paintings (from apartment)	"
"	1	silver cup	"
"	5	Gothic glasses	"
"	2	small wood figures	"
"	1	piece of velvet	"
Not			"
wrapped	1	lamp	
81.	1	Ciste	Baumgaertner, Mannheim, Dir. of the Pan-Metall- Gesellschaft
"	2	bronze Beggars	" " "
"	1	clay figure, "St. Michael"	" " "
"	1	wood sculpture, "Madonna and Child"	" " "
"	1	bronze Venus	" " "
"	1	book binding	" " "
"	1	Roman marble figure	" " "
Not			
wrapped	1	package of photos and expertises	W. Bornheim
"	1	Majolica dish, Urbino (from Garabed, Paris)	"
"	2	Oil paintings, "Life of Maria"	Landesmuseum Bonn
"	1	Oil painting, "Maestro of St. Severin" (Cologne Museum)	W. Bornheim
Adr.	1	box of clothes	"
Adr.	1	box of linen	Bogner
Not	1	china figure, Fayence, "Harlequin"	W. Bornheim
wrapped		(from Frau Langeloh, Cologne)	Kelsterbach
2904-06	3	boxes with frames	W. Bornheim
2907	1	table, English, large, unpacked (from Baron Vittinghof, Berlin)	"
2928	3	pictures, large	Otto Schaefer, Schweinfurth. Owner of "Kugel-Fischer."
97	8	frames	W. Bornheim
5009	1	stippo, case	Hofer
5011	1	table	"
5012	1	bench	"
5013	1	stippo	"
5084	1	bronze	"
5085	4	oil paintings	"
Name	3	picture boxes (from Ley office?)	Lietz, Berlin
98	1	Greek stone relief (or No. 35?)	W. Bornheim
99	1	wood figure "Christopher" (Geladakis, Paris?)	" " (at Schliersee)
150	1	bronze "Pugilist," old stock	A. S. Drey
"	1	bronze kettle	W. Bornheim
"	1	quartz lamp	"

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151	1	china dish	W. Bornheim
"	1	china dish	"
152	1	oil painting "Portrait of a Man" by Backer (Cologne Museum)	"
153	4	old cloth (presumably from Brimo, Paris)	"
"		various new velvets for decoration	"
"	3	packages of electric lamps	"
154	1	microscope	"
Name	1	typewriter	"
156	1	bronze "Pugilist" (No. 150 ?)	Shared with Helbing, Munich
"	1	bronze, mortar with three lions' heads	W. Bornheim
"	1	bronze, "Head of a Woman," Greek (from Garabed, Paris)	"
"	6	small Greek bronzes, Luristan (Garabed, Paris)	"
"	4	Majolica plates (Paris, ?)	"
"	1	Majolica jug with beak (Stora, Paris)	"
"	1	Raghes bowl	Frl. Schmid
"	1	Crosier, ivory (1938 from Broo, Berlin)	W. Bornheim
"	2	cases of pressed leather	"
157	7	drawings (1 Spitzweg, 1 Hecker) (all purchased in Germany)	"
159		"Rembrandt's Works," 8 vols., by Bode	"
160	10	mortars (from Leonardi, Paris)	"
161	1	trunk	"
162		Documents from office	"
P.L.	82	1 Bench in case (from Lindpaintner, art dealer, Berlin, Bellevuestr.)	"
		1 foot-lamp	"
656	1	oil painting, "Architecture and Land- scape," (from Toulinot, Paris)	"
690	1	large stone head (from Altounian, Paris)	"
"	2	bronze horses (from Gruel, Paris)	"
708	1	clay bust, "Female Dancer" Mme. van Meuthen, Paris)	"
P 5321	2	chairs	Hofer
S? 5322	4	chairs	"
2928	1	stone head	Baumgartner, Mannheim
"	1	wood bust with pedestal	" "
2929	1	wood figure, "Madonna"	" "
44	1	Majolica plate, Fayence, "Portrait of a Lady"	W. Bornheim
678	1	table, large, inlaid, Boule (from Marchand, Paris)	"
"	1	bronze tub with handle (from Leonardi, Paris)	"
"	1	Majolica plate, large, Deruta, "Woman with Sword" (Paris ?)	"
"	1	Majolica plate, large, Deruta, "Portrait of a Woman" (Paris ?)	"
"	1	Majolica small jug with beak, "Portrait of a Man" (Paris ?)	"
"	1	vase, high, blue-white, Potsdam (Paris ?)	"
"	1	Fayence tureen with cover, painted	"
"	1	" vase with cover, gilt, bronze mount.	"

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712 1 Electric stove, 1 parcel of spun glass W. Bornheim
 713 1 Electric stove "
 714 Stone plates, punched? 2 pedestals with round "
 715 6 Stone blocks "
 716 Stone pedestal "
 2938 1 table, Renaissance, Figdor A. S. Drey
 163 1 Oil painting, "View of Venice" by Carlevaris "
 " 1 Oil painting, "Female Harpist" by) 1/3 A. S. Drey
 Le Mosnier) 2/3 W. Bornheim
 Wrapped 1 Oil Painting, "Portrait of a Lady," Italian Dr. Steinmeyer
 4 Apr. 45 Painting by Keirincx (from Xaver Scheidwimmer) W. Bornheim
 " Painting, large flower piece, by Mennoyer (from Lindpaintner, Berlin) "
 " Painting, School of Cologne, "Assumption" "
 " Painting, "Landscape," by H. de Jode "
 " Painting, "Landscape," vertical, by v. Bemmel "

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LIST OF WORKS OF ART BOUGHT BY WALTER BORNHEIM IN
 FRANCE AND DESTROYED IN THE GALERIE FÜR ALTE KUNST
 ON 24 APRIL 1944

		<u>Dealer</u>
14 c.	<u>Bishop's Head</u> (stone fragment)	Brimo
18 c.	Armchair with leather cover	Decour
Louis XVI	Lantern, gilded bronze	Brosseron
14 c.	<u>Annunciation</u> (oil)	Brimo?
Roman	Candlestick, bronze, silver gilded	Geladakis
Etruscan	Candelabra, bronze	Garabed
"	" "	Garabed
School of Le Sueur	<u>Resurrection of Lazarus</u> (oil)	Mme. Bernard
Opic	<u>Portrait of a Man</u> (oil)	Beraudière
Chinese	<u>Rider on Elephant</u> (2 bronzes)	Marchand
Gothic	Console, 4-cornered stone	de Galea
"	"Dreipassfuss" (stone)	Marchand
Italian 17 c.	Round folding table	Meder
Poncet	<u>Voltaire</u> (marble bust)	Decour
14 c.	<u>John the Baptist</u> (stone figure)	Geladakis
16 c.	<u>Hunter with Falcon</u> (iron)	Brimo
18 c.	Fayence, <u>Harlequin</u>	?
Mme. Gerard	<u>Interior</u> (over-door painting)	Mme. Bernard
	2 antique necklaces (colored stones)	Garabed
	Antique glass	Garabed
Roman	4 reliefs with Cupids (bone)	Stora
Chinese, late	Bowl, bronze	Brimo
Louis XVI	Inkstand (silver ornaments)	Gruel
Rhodes, 17 c.	Fayence plate	Garabed
Toulouse, 12 c.	<u>Draped Figure Holding a Book</u> (stone)	Raton
	Ceremonial sword of the Duke of Malakoff	?
Egyptian	Standing figure of Osiris	Garabed
Houdon	<u>Voltaire</u> (bronze bust)	Decour
18 c.	<u>Voltaire</u> (pastel)	"

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Houdon	<u>Voltaire Seated</u> (marble)	Decour
Rosset	<u>Voltaire Standing</u> (marble)	"
18 c.	<u>Voltaire</u> (red clay)	"
English	<u>The Youthful Voltaire</u> (bust, clay)	"
German	<u>Voltaire</u> (bust, wax)	"
Egyptian, 16th dynasty	Funeral stele with sacrificial scene (stone)	Garabed
Babylonian- Assyrian	Fragment, Votive Tablet (stone)	"
Egyptian	Mummy, dark painted (Pottery)	"
Greek	<u>Head of a Hydra</u> (fragment, marble)	Geladakis
Roman	<u>Woman's Head</u> (fragment, marble, from a relief)	"
Etruscan	Sarcophagus cover (clay)	"
ca. 1500	Framed <u>Figure of a Judge</u> (stone)	Leonardon
16 c.	3 chandeliers, brass	Leonardi
17 c.	Figure of a Horseman (wood)	Schmitt
Gothic	Oak table	Meder
Roman	Relief, <u>The Hunt of Meleager and Atalanta</u> (marble)	Geladakis
	Tanagra group, <u>Faun with Bacchus as a Child</u>	Brosseron
Egyptian	Kanope (alabaster vase)	Keborkian
	Mycenaean beaker (unpainted)	?
Damascus, 14 c.	Arabian glass, with colored enamel	Brimo
16 c.	Figure of a Horseman (oak)	Landry
16 c.	Figure of a King, Mounted (wood)	Meder
	Vase, sharp oval, Hispano-Moresque	Garabed
Toulouse, 14 c.	Head of a Woman (stone)	Geladakis
	<u>Dancing Faun</u> (bronze)	Hotel?
14 c.	<u>Striding Warrior</u> (stone)	Geladakis
Chinese, 13 c.	<u>Standing Kwannon</u> (wood)	"
13 c.	<u>Head of a Man</u> (stone)	?
Early Egyptian	<u>Head of a Woman</u> (fragment, stone)	Garabed
Roman (Antonine)	<u>Standing Apollo</u> (marble)	Geladakis

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	<u>The Young Bacchus</u> (bust, marble)	Geladakis
15 c.	<u>Standing Angel Holding Candelabra</u> (2 stone figures)	Gruel
14 c.	<u>Kneeling Angel</u> (stone figure)	Brummer
Italian 16 c.	Armchair with crossed stand	Leonardi
14 c.	Relief, <u>Majestas</u> (copper)	Raton
Egyptian	<u>Seated King</u> (basalt)	Garabed
	Tanagra, <u>Child</u>	"
	Tanagra, <u>Girl with Sacrificial Stone</u>	"
Lekythos	Black figure, <u>Cowherd</u>	"
Egyptian	Pot, spherical (alabaster)	"
17 c.	<u>Archer</u> (oil)	Marchand
Fayum	<u>Portrait of a Woman</u>	Garabed
16 c.	2 chairs with green velvet covering	Leonardi
16 c.	1 chair with petit-point embroidery	"
17 c.	1 chair with green velvet cover	"
18 c.	1 box covered with embroidery	Gruel
Italian 17 c.	4 armchairs	Brimo
16 c.	1 panel with grotesque mask (wood)	Meder
Siegburg 16 c.	1 beak-shaped can	Pado
Hispano-Moresque	1 flat round dish	Garabed
15 c.	1 Rhodes plate	"
East Asia	Dogs (rock crystal)	"
" "	Eagle (rock crystal)	"
Siam	<u>Seated Buddha</u> (bronze figure)	"
Late Egyptian	<u>Striding King</u> (bronze)	"
	Small Fayence figure, <u>Uchopti</u>	"
	Small " " "	"
Cambiaso 16 c.	Drawing	Mme. Bernard
Italian 17 c.	Folding chair	Leonardi
Siena 14 c.	Fayence dish with bird decoration	Stora
Louis XVI	Double seat with wicker-work	Schmitt
17 c.	Wardrobe with sculptured decorations (walnut)	Beaulieu

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Italian 17 c.	2 three-cornered armchairs	Beraudiére
16 c.	2 small buckets with handles (bronze)	Donath
	Figure, <u>Horseman</u> , copy (bronze)	?
17 c.	Mirror	Leonardi
Guardi	Architectural drawing	Oppenheim
Gothic, ca. 1500	Beam, carved (oak)	Beaulieu (through Brimo)